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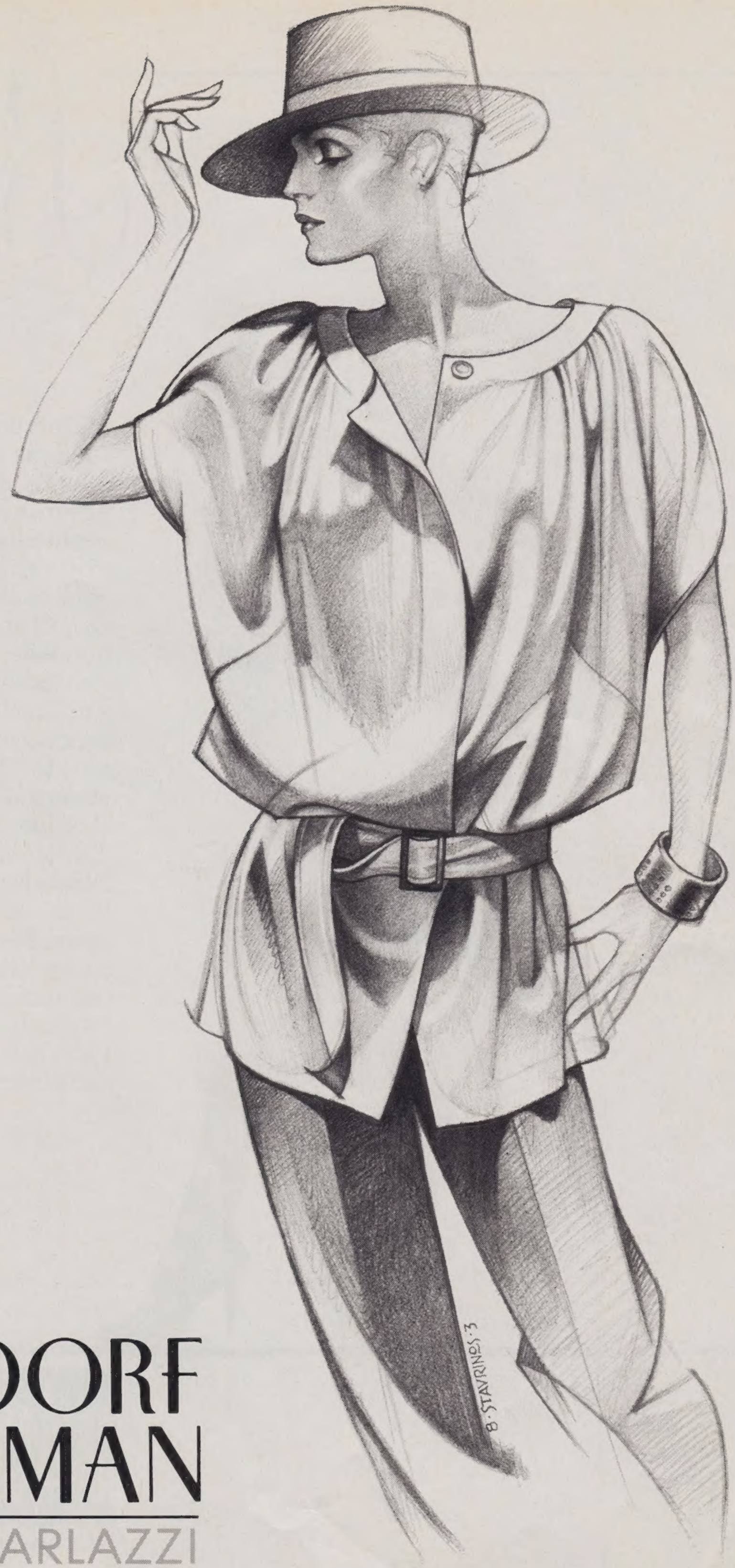

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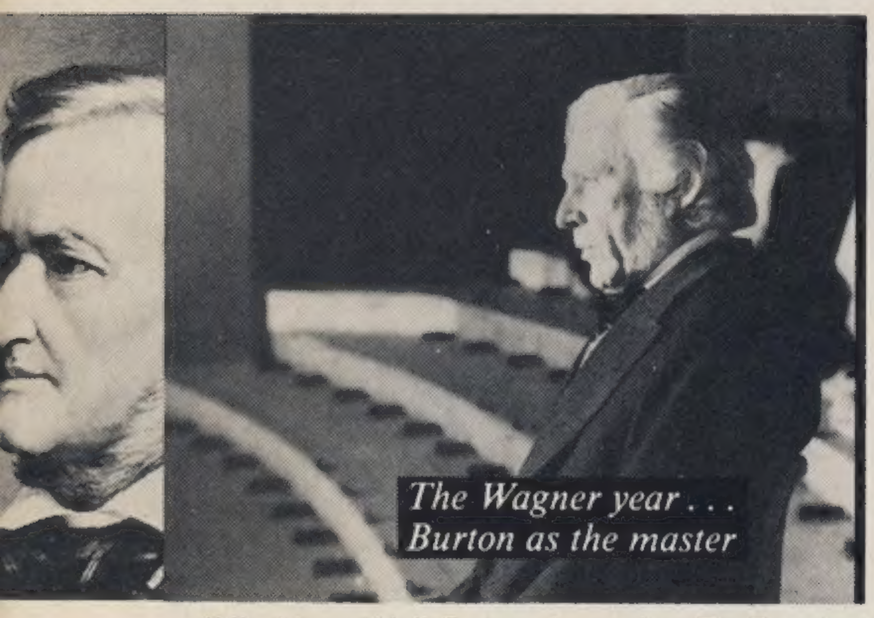
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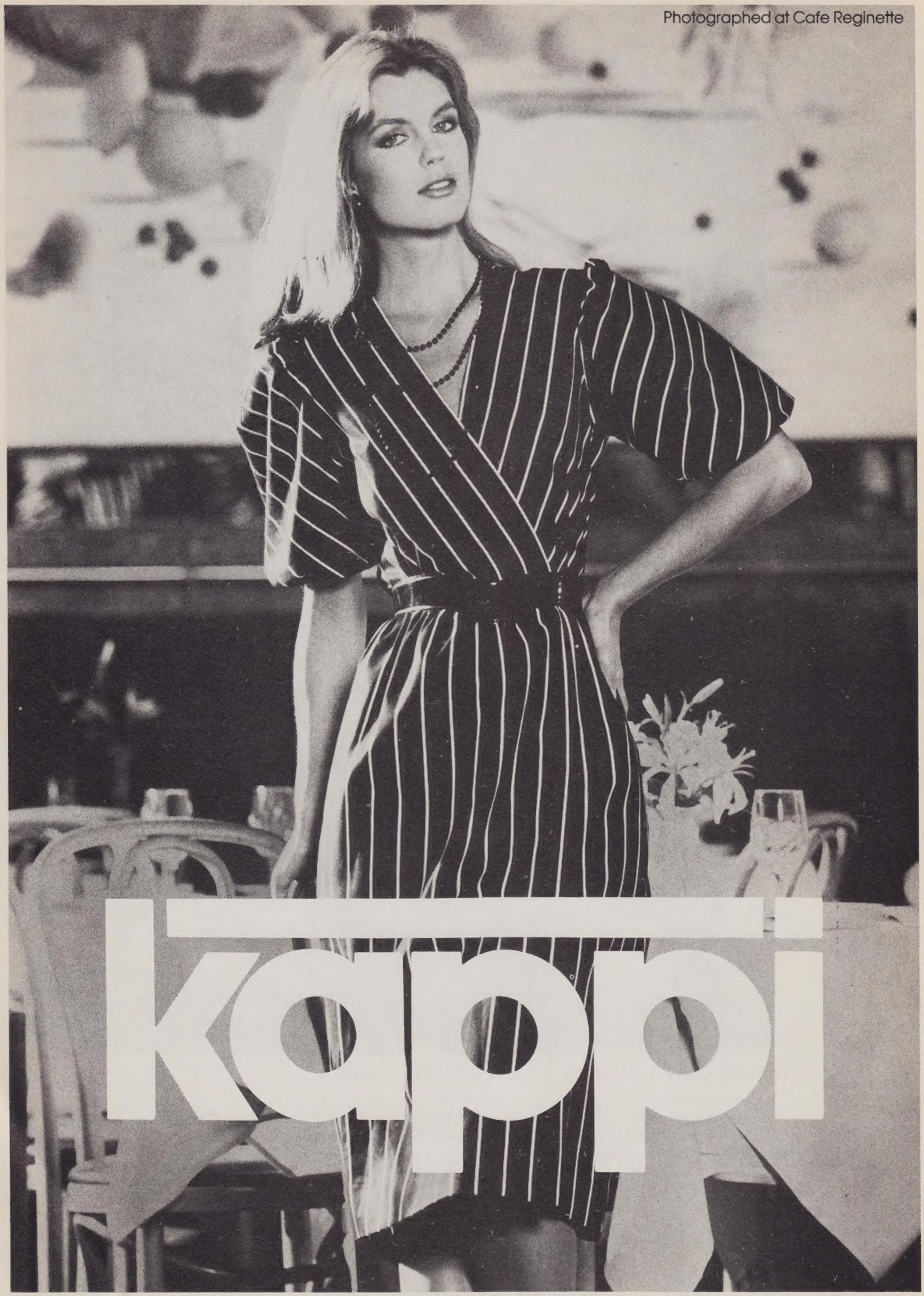

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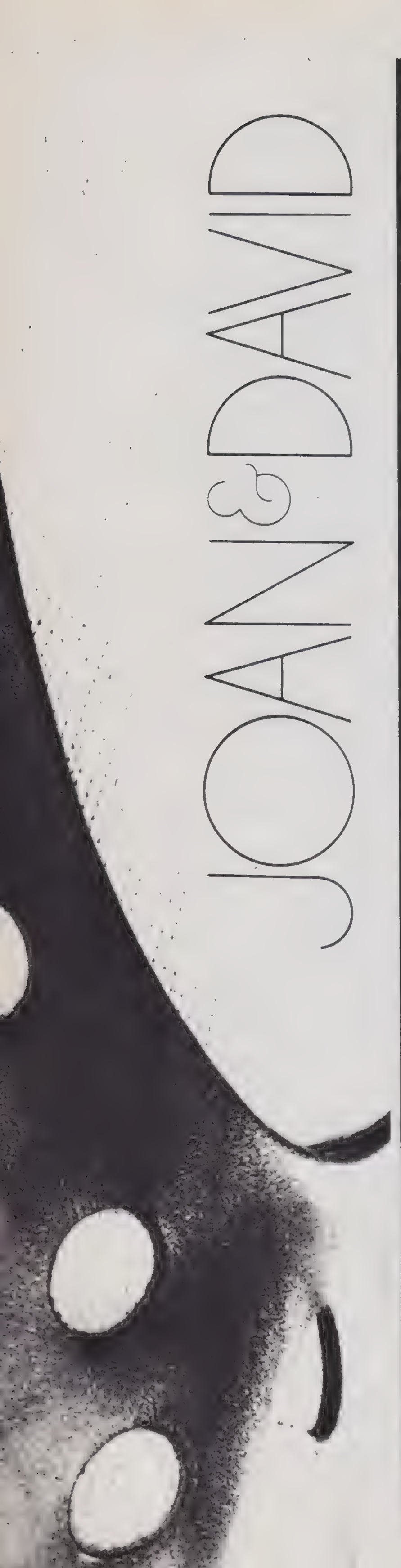

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Your Letters

Where credit is due

I am writing in regard to Frances Lear's article "Men And Women—The Credibility Gap," (October, 1982). Ms. Lear's statement that men are given credibility at birth is a permissible generalization. However, she jumps the gun of social validity. I do not feel that this is a "fact" just for men. Many women are given credibility at birth. Moreover, this statement justifies men's credibility as almost a natural thing, no matter what their age or type of work.

I feel that Ms. Lear's excuses for not being credible are very poor. She believes that women allow themselves to be discredited and corrected by their spouses in public. Furthermore, if a woman seeks credibility, she must "think like a man, talk like a man, and get off before a man would." I do not feel it is necessary for a woman to live a "man's" life just to establish credibility. A woman who truly seeks credibility should be natural, live her own life and take things as they come.

In the article, Ms. Lear states that a man's credibility sticks to him for life: once successful, always advantaged. The preconceived ideas of men and women alike prevent a woman from gaining credibility. Even if a very old man walks into a room with a young woman, she is considered to be a "bimbo," and it is the "bimbo," not he, who looks foolish. In a world of "bimbos," no woman can be credible. Again the author makes a vast generalization stating that if one woman is considered a "bimbo" then all are, thus ruining credibility for all women.

Ms. Lear ends her article with several statements that put the *(Continued on page 154)*

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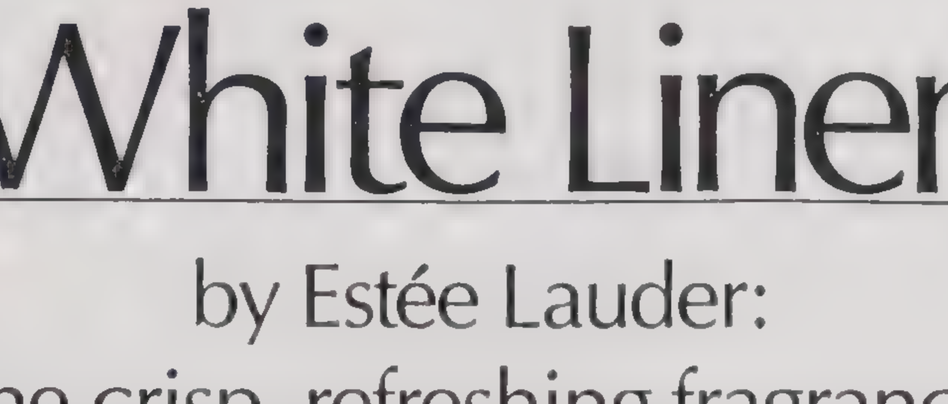

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Sophie's MacNicol, Streep, and Kline: doomed woman as emotional centerpiece

SOPHIE'S CHOICE

gentleman—Sophie is more a succession of states (pitiable refugee, tantalizing older woman, demonically posessed lover, window onto the Holocaust, instrument of Stingo's awakening, etc.) than a real person.

Alan Pakula's scrupulously faithful and richly atmospheric adaptation gives full rein to Streep's chameleon-like inventiveness in her most physical performance to date. She trips over "the English" in her charmingly comical Polish accent, falls on the floor with anemia, blossoms under the solicitude of her mad lover Nathan (Kevin Kline). But in the end, her guilt defines her, and we know no more about her interior life than we did at the beginning. What was missing from the character to begin with is still missing: some core identity that is just what Meryl Streep, a mistress of self-disguise who will never be accused of just "playing herself," can't supply.

It doesn't help that the two male parts have been pruned to give full prominence to Sophie, so that she seems to be acting directly for the audience rather than with her co-stars. For all these reasons, I found myself more intrigued by the actress than moved by the character, fascinated by Meryl's "choices" rather than *Sophie's Choice.*

WHO'LL GET OSCAR?

Frances Farmer, the Hollywood actress of the tragically aborted career, and Sophie Zawistowska, the tormented centerpiece of William Styron's best-selling novel, are not only the biggest and most important roles for women to come along in some time, they are also the darkest. Jessica Lange's gallant but reckless Frances and Meryl Streep's ill-fated Sophie may reflect a new mood of pessimism among women, the future seen as a series of impossible choices rather than as one of limitless possibilities.

Nonetheless I urge you to overcome your misgivings and see and savor these films for—if nothing else—two astonishing performances. Utterly unlike as they are, Lange and Streep are uncanny in the way they evoke existing legends while creating new ones of their own.

Styron's novel was really two books: one, a funny, richly authentic first-person portrait of the artist as a young man, coming of age in the sexually frustrating 'forties; the other, a portentous account of occupied Poland and Auschwitz, with Sophie as the connecting link. With one arm outstretched in sexual abandon, the other bearing the telltale identification number, Sophie was always something of a fantasy—the sort of improbable combination of qualities that might be conjured up when a young man's fancy turns to love, lust, literature, and large questions of Good and Evil.

As filtered through the eyes of Stingo, the aspiring novelist who has come up to Brooklyn from Virginia—in the film beautifully rendered by Peter MacNicol as half hick, half

FRANCES

Jessica Lange's nervy, witty Frances Farmer: leading lady as eternal misfit

Frances is a distinctly inferior film—a wearying dirge to ugly Americana in which a succession of gargoyles do in a beautiful woman, yet Jessica Lange grabs one by the short hairs in a way Streep never does.

"Frances Farmer, you're going straight to hell," a Seattle woman warns the young rebel in the beginning of the film, and she does, via Hollywood, the Group Theatre, the machinations of her mother (Kim Stanley), and finally the mind-numbing "cures" of shock therapy and lobotomy.

Based on a screenplay by Eric Bergren, Christopher DeVore and Nicholas Kazan, the film mixes real people (Jeffrey DeMunn and Jordan Charney as, respectively, Clifford Odets and Harold Clurman) and fictional ones (Sam Shepard as a standby boyfriend). But in its straining for myth, Graeme Clifford's direction so flattens out the particularities of Frances' life that it's hard to know where the finger of accusation is pointing.

It would be a mistake to see Frances as a classic martyr, a woman-as-victim. She was a creature of uncontrollable violence, who couldn't make her way through a cocktail party without offending someone. Yet there was something emblematic about her too, and Jessica Lange, blonde, nervy, witty, with great huge restless hands, captures, without self pity, the haunting quality of the eternal misfit. Farmer wasn't a great actress, but she was too talented, too smart, and too beautiful to fit into any of the less-than-great roles that life had made available. —MOLLY HASKELL

DOUGLAS KIRKLAND/SYGMA

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PEOPLE ARE TALKING ABOUT...

MOVIES

The huge black and white checkered sunglasses covering her tarred eyes she snatched from a woman in the subway. They match her vinyl miniskirt. By day, Wren (Susan Berman), the swaggering punk-rock waif of Susan Seidelman's winning new film, "Smithereens," works in a Xerox copy center and plasters New York's ruined East Village with pictures of herself labeled "Who is this?" Nights, she hits the grimy New Wave clubs, tracking a genially satanic punk singer (Richard Hell) who wets down his scarecrow hair with beer. Wren's only weapons are sex and a perverse spunkiness. With them, she barters for a chance at punk-rock stardom—and often for a place to sleep.

If there's a heroine of this piece, it may be director Seidelman, twenty-nine, an intrepid NYU film-school graduate from Abington, Pennsylvania. "Smithereens" is her first feature film, shot on a meager budget of $80,000. Its history sounds like "The Perils of Pauline": "Susan Berman broke her leg two weeks after we started filming. Then I started to run out of money—I couldn't even pay the actors. I was afraid I'd lose them. But we grew closer—we all sensed something interesting was happening."

A postcard to the Cannes Film Festival paid off, too: a rep saw the film, loved it. Next hurdle: money to enlarge the film to the eligible size. The miracle: An agent sitting near Seidelman in a restaurant heard her story and came up with the money, making "Smithereens" the first American independent film to enter the main competition. The appeal of small, personal, non-studio films is growing. Says Seidelman, "There's a kind of decadence—an overindulgence—that comes with a huge budget. 'Smithereens' has a kind of freshness that has nothing to do with money."

Agreed.

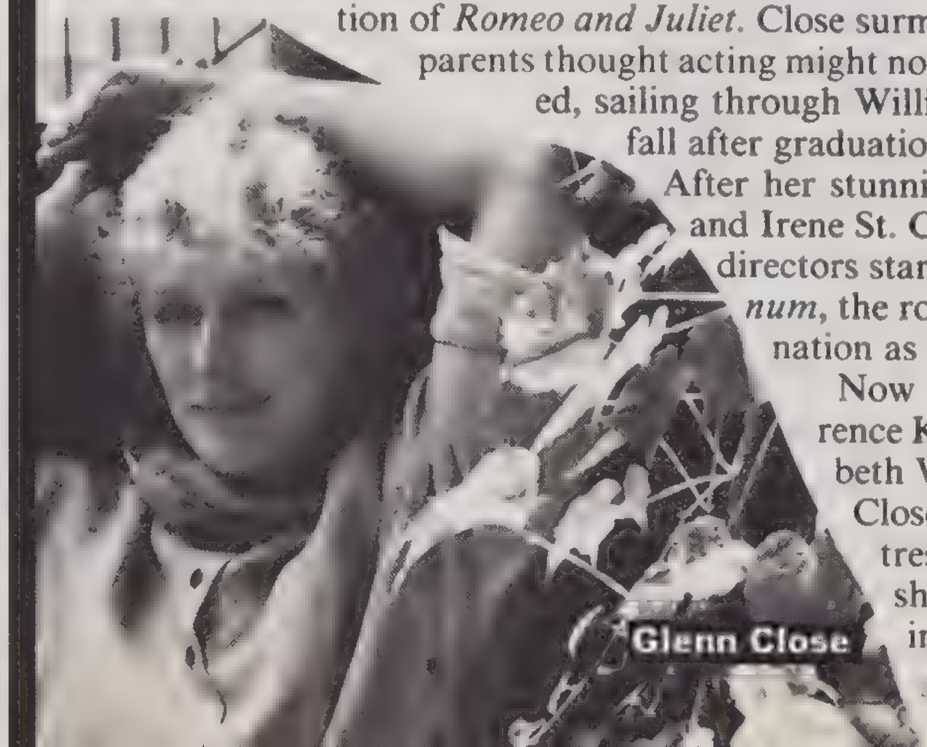
True grit: the new film heroines

It never fails. Whenever Glenn Close's name comes up, secret little smiles blossom all around. Everyone wants to claim her as their own private discovery. Close is a proud young thoroughbred from Greenwich, Connecticut, whose first movie role as Jenny, Garp's radiantly liberated mother in *The World According to Garp*, may, many say, propel her into the magic circle of this year's Oscars' contenders. (Close has already been named best supporting actress for her role by the National Board of Review and the Los Angeles Film Critics.) Close's blue/grey eyes have a Yankee forthrightness that summons up sensible brown Oxfords, crisp New England boarding schools, and Cotton Mather. Her dusky voice with its haute-WASP gilding is the kind that would drift out of the swank drawing room of a Philip Barry comedy. The comparison is inevitable: Katharine Hepburn. Forget that Close looks like a shining Botticelli angel: the gritty tenacity is the same.

Acting? "I never wanted to do anything else." Close prepped at toney Rosemary Hall where she belonged to a singing group called The Fingernails ("the group with polish") and won her first acting role—Romeo, in an all-female production of *Romeo and Juliet*. Close surmises: "I suspect at that point my parents thought acting might not be good for my *character*." She persisted, sailing through William and Mary's drama department and, the fall after graduation, right onto off-Broadway in *Love for Love*. After her stunning interpretations of Elena in *Uncle Vanya* and Irene St. Clair in *The Crucifer of Blood*, among others, directors started to call *her*. Soon it was Broadway's *Barnum*, the role of P.T.'s wife, Charity—and a Tony nomination as well.

Now that she is acting in her second film, Lawrence Kasdan's *The Big Chill*, with Kevin Kline, Jobeth Williams, and William Hurt, the secret's out: Close is one of our most authoritative young actresses. "I want to be somebody people trust," she says. A sly grin. "I think I want to be an institution."

—DEBORAH MASON



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PEOPLE ARE TALKING ABOUT...

MANET: LA VIE PARISIENNE

Manet and Modern Paris; National Gallery, Washington, DC; through March 6. On the centenary of Edouard Manet's death, the National Gallery has assembled just under fifty of his major paintings, drawings, and prints. There is an equal amount of work by his colleagues Monet, Degas, Toulouse-Lautrec, Whistler. Though the National's vision of Paris quite rightly includes the summer beaches of Normandy, the show focuses on the capital's cafés, race tracks, and *grands boulevards.* In addition, there is a section devoted to Manet's horror at the street violence inspired by the Commune of 1871. "The Barricade," in which soldiers calmly massacre communards, is an excruciatingly delicate reprise of "The Execution of the Emperor Maximilian."

Manet matches the unfeeling detachment of urban violence with what might be called detachment of a deeply felt kind. Thus he is equally powerful on the topic of individuals isolated by their lives in the city ("The Absinthe Drinker," "A Woman Reading in a Café"); and he suggests the link urban life forges between violence and the state of solitude. Manet himself was aloof, a trait reflected in his high-handed way with the medium of oil paint. As he said, his shifts from light to dark tones are often "brutal." The effect is to insist on the artifice of art, much as his most elegant subjects—*boulevardiers* and fashionable women—insist that we see their humanity in their command of manners and of public style.

It is a long way from the communards' barricade to the endless fog in which "The Absinthe Drinker" lives. For the most part, time in Manet's art is neither speeded up nor suspended. It advances at a steady, slightly frantic pace. The engines of this motion are the seasons (now the beach; later in the year, the races at Longchamps) and the Parisian days and nights (a café-concert in the afternoon, theater in the evening). Fashions impose themselves aggressively, only to insure that their demise will be all the more thorough. And this exhibition shows Manet's own hand changing, growing ever more delicate in its "brutal" command of the resources of his art. As his tonal patterns become more allusive, Manet's colors turn fierce in their reticence. By the time of his death at fifty-one, he had found in his oblique style a kind of plenitude.

Manet suggests with little, a kind of tact that runs the risk of being swept away by the seasons of the spectacle it contemplates. That way lies invisibility, the ultimate fastidiousness for a painter. To resist that fate, Manet set each of his major paintings crosswise to the pressures of time—as in "The Gare Saint-Lazare," which shows a young girl entranced by the distances, while a young woman (her mother?) looks up from her book and out at us. She seems aware that the object of her gaze will elude her, yet this renders her no less intent on looking. The moment of this painting is memorable not for what we see in it but for what it suggests about the quiet panic that inhabits urban vision even at its most detached and calm.

—C.R.

Edouard Manet's "Gare Saint-Lazare" (1873): "the quiet panic that inhabits urban vision even at its most detached and calm."

NATIONAL GALLERY, WASHINGTON DC

STELLA: FLIRTING WITH GEOMETRY

Frank Stella: Prints 1967–1982; Whitney Museum of American Art, New York; through March 13. Frank Stella's paintings are big. At the same time, his ideas are clear. So, no matter how grandiose his canvases become (and certain of them offer strong competition to even the most massive piece of furniture), Stella has always been able to transpose his images from painting to print, from outsize object to hand-held sheet of paper. Stella's clarities travel well, from medium to medium and from decade to decade, too.

Among the lithographs on view, several transfer to paper images Stella executed on canvas as early as 1958. These are from his *Black Series,* the black enamel patterns of stripes that put him on the New York art map in the early 1960s. After the black stripes came others executed in aluminum and copper paint. Stella was seen as a prophet of the Minimalist severity of the mid-1960s. It was forgotten that the black paintings had first been taken as doom-laden variants on Abstract Expressionism. Stella approaches the end of the 'sixties with an array of Day-Glo colors in one hand and a protractor in the other, generating patterns that fixed his image as an ironic geometrician and the era's zappiest high-art designer. The decorative surge in the painting of artists new in the 1970s owes more to the Stella of this period than they will ever feel comfortable admitting, but Stella himself was moving on.

Reprises of Art Deco and 'thirties Constructivism; memories of Cubist collage; take-offs on Abstract Expressionist frenzy; flirtations with sculpture; reinventions of his own motifs—insofar as the flat medium of the print is able to record these and other zigs and zags in Stella's career as a painter, it does. Richard H. Axsom, who organized this show for the American Federation of Arts, has traced the path of Stella's development with impressive care. The result is a nearly definitive survey of the image-bank assembled by one of our period's most important artists.

The exhibition will travel to Huntsville, Alabama; then throughout the country. —CARTER RATCLIFF

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PEOPLE ARE TALKING ABOUT...

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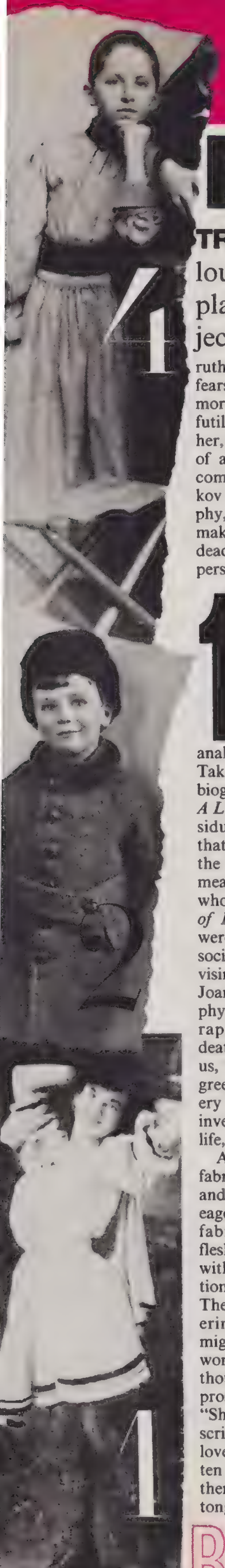

TRANSFIXING A LIFE Vladimir Nabokov, bless his querulous soul, once denounced biography as a form of "psychoplagiarism." Some biographers do try to possess their subjects, either by embalming them in detail or by probing with ruthless sympathy their motives, fears, and loves. Of course, the more vital the subject, the more futile the attempt to pin him, or her, onto the artificial framework of a "life"—a problem that accomplished lepidopterist Nabokov must have understood. Biography, at its worst, has a way of making a person seem inexorably dead. More's the pity when that person has made living a high art.

1 **Katherine Anne Porter:** Biographies of writers, which are proliferating now, pose a double threat. It is too tempting for the biographer to try to explain both the work and the life; the result is most often a mongrel psycho-*cum*-literary analysis that fails on both counts. Take, for example, Joan Givner's biography *Katherine Anne Porter: A Life* (Simon & Schuster), an assiduously researched biography that has, perhaps, suffered more at the hands of critfcs than its well-meaning author deserves. Porter, whose abilities as a novelist *(Ship of Fools)* and short-story writer were matched only by her fierce social graces and her talent for revising her life's history, wanted Joan Givner to write her biography—indeed, made sure the biographer was present at her deathbed. As Givner so often tells us, Porter was hungry for a pedigree. This book, which records every truth and half-truth and wild invention in her long, elaborate life, gives her that.

A poor girl from Texas, Porter fabricated from scraps of rumor and history a noble Southern lineage, and Givner documents every fabrication, making the word flesh. She charges Porter's work with personal meaning, giving fiction the uneasy authority of fact. The effect is perhaps what Katherine Anne (née Callie) Porter might have wished: she seems a woman of substance. Her airiest thoughts, anchored by Givner's prose, seem ponderous. Givner: "She had a lifelong habit of describing her former husbands and lovers in very severe terms and often used the word 'monster' for them." Imagine what the sharp-tongued Porter *really* said!

2 **Robert Lowell:** Ian Hamilton, whose biography *Robert Lowell* (Random House) was widely acclaimed, is, unlike Givner, a fine writer and an apt critic. Hamilton is also an English gentleman who is not eager, in print at least, for intimacy. He was friendly with Lowell during the poet's last years; this may account, to some extent, for Hamilton's relative objectivity—Lowell's friends from earlier times can never speak sanely about him.

Coping with the sometimes barbaric details of the poet's childhood, his belief in himself as a public figure (like Porter, Lowell prized a pedigree, but his was Boston-brahmin real), Hamilton maintains a respectful if ironic distance. He easily integrates the work and the life, without inventing motives, as Givner does. It is hard to say just what he thinks of Lowell's depressions and "menacing hilarity"—though one suspects he agrees with Elizabeth Hardwick, Lowell's second and longest-suffering wife, that Lowell's anguish had something "heroic" about it.

Givner calls Porter heroic too, but we are less apt to believe her; she is too personally involved. Porter eludes her, just as Robert Lowell—the sheer driving force of him—eludes Ian Hamilton. His book is admirable; hers, at least useful. But they are both chasing after chimeras, too quick and unfathomable to be caught.—C.M.

3 **James Joyce:** Someone once asked James Joyce, "Aren't there enough words for you in English?" "Yes," he answered, "but they aren't the right ones." Straining at the boundaries of language, Ireland's proud poet-in-exile aimed to do nothing less than recast the whole of it—loosing words to their rich and often startling reverberations in our unconsciousnesses, to their powerful evocation of the mythic. In the process, Joyce transformed, ineluctably, the architecture of the modern novel.

In 1959, Richard Ellmann scrupulously, lovingly chronicled Joyce's life and art in his seminal literary biography, *James Joyce.* Now, Ellmann and Oxford Press have revised his classic in time for the centennial of Joyce's birth and in light of newly unearthed dream notebooks, letters, conversations, and evidence of his infatuations with a woman doctor and an attractive neighbor, which probably prefigured *Ulysses'* famous Nausicca episode.

Any fresh revelation about Joyce's life is critical because he, to so great a degree, transfigured the details, the dailiness of his existence into the soul of his art. A childhood memory of a one-eyed landlady, prosaic exchanges with distant aunts and drinking companions, shards of his complex relationship with his wife, Nora—all are reshaped and transmuted under the eye of eternity into the stuff of Joyce's novels. The result: the labyrinthian minds of *Ulysses'* Leopold Bloom, of *Finnegans Wake's* Humphrey Earwicker, of Everyman, tumbling over with an infinity of perceptions, imaginings, half-recollections, desires—all set to an Einsteinian metronome evoking the music of the spheres. Ellmann, once again, has captured, with lucidity and style, the pathos, the epiphanies, and the music of Joyce's life.—D.M.

4 **Isak Dinesen**—Karen Blixen (1885-1962) was the most exotic, mysterious woman I ever knew. Skullfaced, Beardsley-evening dressed, emaciated almost to a pen stroke, this Danish-born sybil-witch made her magic with language. She was one of the glorious story-tellers of all time. She mesmerized. How fitting that Judith Thurman's exhaustive *Isak Dinesen: The Life of a Storyteller* (St. Martin's) mesmerizes: riches of satisfying detail, the picaresque life of her mind, of her fragile body—this is after all, Karen's most astonishing tale—L.L.

The lure of the literary biography: the discovery of the seductive personal subtext. The risk: the confusion of art and life. Most of us take the risk—our curiosity wins out. Under current scrutiny: *left,* from top, Isak Dinesen, tracked by Judith Thurman; Robert Lowell, by Ian Hamilton; Katherine Porter, traced by Joan Givner; and, *above,* James Joyce by Richard Ellmann.

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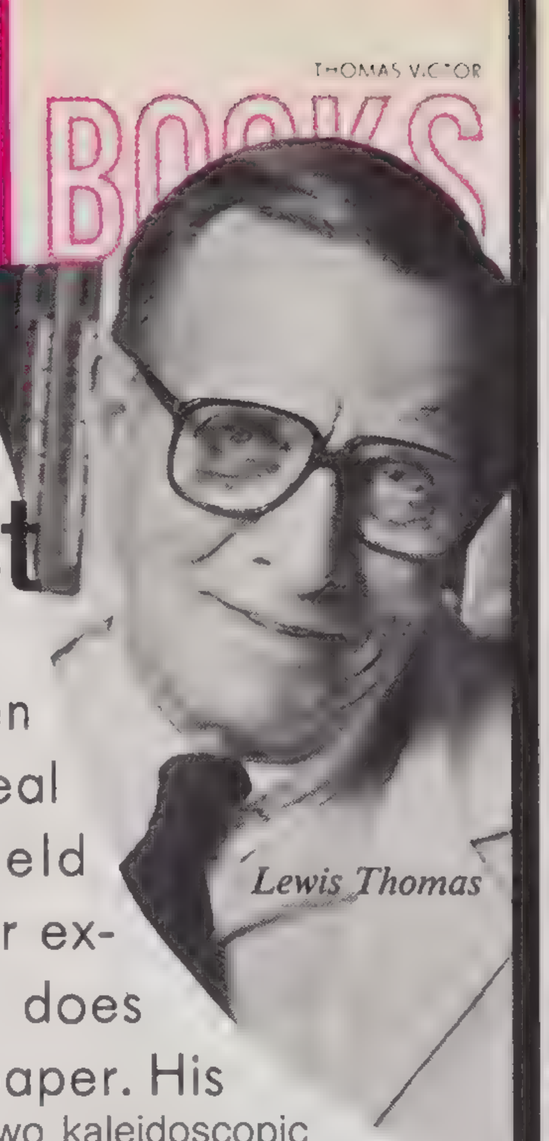
PEOPLE ARE TALKING ABOUT...

What the doctor knows: The mind of a first-hand humanist



Not often comes a book written with enthusiasm, insight, and a real knowledge of medicine, a field whose authors can be obtuse or exploitative. Not often enough does Lewis Thomas, M.D., set pen to paper. His latest is nominally an autobiography. However, like its two kaleidoscopic predecessors *(The Lives of a Cell, The Medusa and the Snail), The Youngest Science: Notes of a Medicine Watcher* (Viking) demands of us the depths of our minds: from wall-less bacteria to, in a few pages, the state of the Earth and her roustabout homo sapiens, all while tracking Dr. Thomas' brilliant career.

In 1933, when Thomas, now chancellor of Memorial Sloan-Kettering Cancer Center in New York City, entered medical school, medicine consisted mainly of diagnosing the disease, then hoping for the best. This winter, only fifty years later, surgeons made the fantastic flesh and blood, or rather nuts and bolts, by fitting an ailing dentist with a "bionic" heart. Transforming medicine from a human art to an awesome science—it was Thomas' generation that turned that trick. Thomas the physician is proud. Yet Thomas the humanist is concerned. The patient, once the acknowledged queen bee, the center of fluttering ministrations, is now a quantified cluster of organs, his or her bowels displayed on TV screens. "One of the hard things to learn in medicine, even harder to teach, is what it feels like to be a patient." With childhood diseases virtually vanquished, "today's young doctor's do not know what it means to have an earache, much less what it means to have an eardrum punctured."

Those already familiar with Dr. Thomas will be glad to know that his prose is still robust and pink, poetic too. His imagination, one of the scientist's greatest tools, illuminates microorganisms, antibodies, secretions and the like, making the icky fascinating. Thomas on earthworms: "... it can be assumed that the worm possesses the same system for pain relief as exists in our own brains. I am glad to learn of this. . . . Without protection against overwhelming pain, the day-to-day life of a worm, being stepped on, snatched by birds, ground under plows . . . would be hellish indeed." The earthworms are lucky to have a compassionate champion like Dr. Thomas. So are we.

—ALLENE TALMEY

Rooting It Out

The telly, we are repeatedly assured, is making us a nation of non-readers; at best, sort of fast-food eaters of ersatz printed words. Let us now comfort ourselves, then, with a contradictory statistic. The Library of America's four debut volumes—Herman Melville, "Typee," "Omoo," "Mardi" in one volume; Harriet Beecher Stowe, "Three Novels" (including "Uncle Tom's Cabin"); Walt Whitman, "Poetry and Prose"; Nathaniel Hawthorne, Volume I, "Tales and Sketches," all quickly went into a second printing. A lot of people seem hungry for the real stuff out there. And that is, of course, the essence of The Library of America project—an amazing venture at any time, but specially astonishing today.

Projected for the next fifteen or twenty years, eight to a year, is the publication of "the collected works of America's foremost authors in uniform hardcover editions." Which means that America has, at last, the possibility of what France has had for over half a century, La Pléiade—superbly portable, handsome, beautifully printed and bound, succinctly annotated masterworks, supervised by a constellation of scholars and littérateurs.

Coming this spring: Melville, Volume II, three novels including "Moby Dick" and "White-Jacket"; Hawthorne, Volume II, all of his novels; the thrilling, hitherto hard-to-find American histories of Francis Parkman—a gorgeous surprise. Yes, Dear Reader, there is a future.

—LEO LERMAN

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Championship season: the power of the pros

Georg Solti: "a gift for clean, direct, powerfully simple music making"

Two of our finest, best-known performing musicians are celebrating milestone birthdays this season: Georg Solti was seventy in October, and Rudolf Serkin will be eighty next month. To judge from their recent recordings, neither shows the slightest sign of diminishing powers.

That's not so surprising for Solti: he's ten years younger than Serkin, and conductors seem to go on forever, anyhow. Solti's position as an international maestro has long been established, but it is sometimes forgotten that he made his world reputation through records, and more specifically through his pioneering recording of Wagner's *Ring of the Nibelung* in the late 'fifties and early 'sixties.

Teldec, the German wing of the English Decca/American London record combine, got a jump on the Solti seventieth-birthday celebration in 1981 with the release of a 203-disk, ten-box "Solti Edition," consisting of all his work for Teldec, which compulsive Solti collectors have had a chance to buy here in import stores. More modestly, American London has, this season, released four major new Solti digital releases as a birthday tribute.

The best revelation of Solti's gift for clean, direct, powerfully simple music-making is probably his version of Haydn's *Creation* with the superb Chicago Symphony Chorus and Orchestra and a fine set of soloists (LDR 72011, two disks). Nearly as good are performances of Schubert's *Symphony No. 9* with the Vienna Philharmonic (LDR 71057) and Haydn's *Symphonies Nos. 102 and 103* with the London Philharmonic (LDR 71070). The biggest release is of Mozart's *Marriage of Figaro* (LDR 74001, four disks), with a superlative cast headed by Kiri Te Kanawa, Frederica von Stade, Lucia Popp, Samuel Ramey, and Thomas Allen. But here, Solti's conducting sounds too dry and driven to place this version at the very top of the *Figaro* list.

Serkin's stature as a magisterial pianistic interpreter of the German classics remains unchallenged, and his gifts to young American musicians in his role as head of the Marlboro Festival are unmeasurable. And he seems, on the basis of two newly inaugurated concerto recording projects, to be entering his eighties with all the facility of his younger years.

The two projects are a cycle of the Beethoven concertos with the Boston Symphony and Seiji Ozawa in Telarc's startlingly realistic digital sound, and another cycle of Mozart concertos with the London Symphony and Claudio Abbado for Deutsche Grammophon. Two Beethoven concertos have been released so far, both as comfortingly grand and spiritually searching as one might wish: the *Emperor* on DG-10065, and *No. 4* on DG-10064. And the first of the Mozart series, with *No. 20 in D minor* (K. 466) and *No. 12 in A major* (K. 414), is on Deutsche Grammophon 2532 053.

—DAVID SARGENT

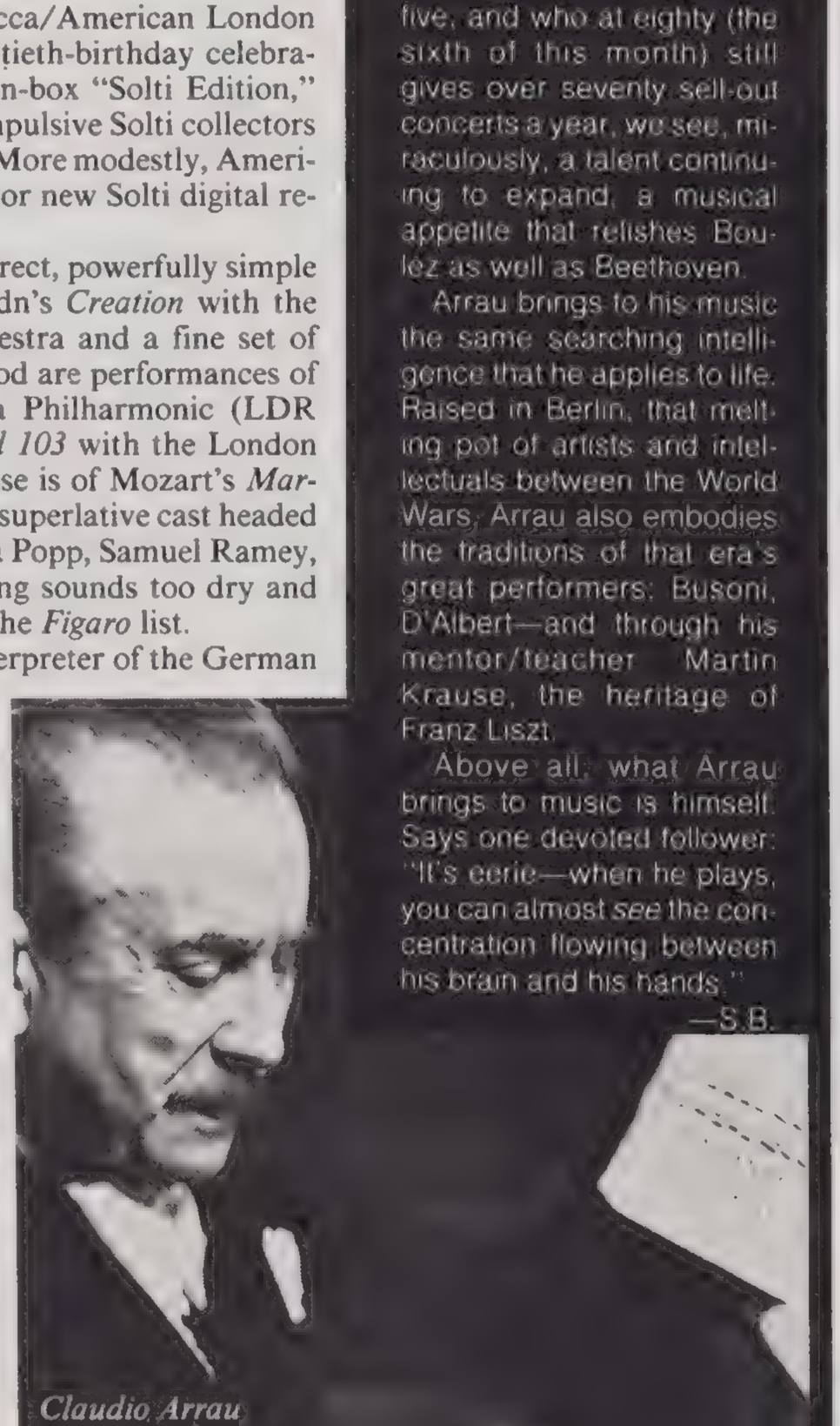
ARRAU AT EIGHTY

When a performer reaches the age of eighty, it is only natural to think that we have heard his best. But in Claudio Arrau *(below)*, the Chilean-born prodigy who made his piano debut at five, and who at eighty (the sixth of this month) still gives over seventy sell-out concerts a year, we see, miraculously, a talent continuing to expand, a musical appetite that relishes Boulez as well as Beethoven.

Arrau brings to his music the same searching intelligence that he applies to life. Raised in Berlin, that melting pot of artists and intellectuals between the World Wars, Arrau also embodies the traditions of that era's great performers: Busoni, D'Albert—and through his mentor/teacher Martin Krause, the heritage of Franz Liszt.

Above all, what Arrau brings to music is himself. Says one devoted follower: "It's eerie—when he plays, you can almost *see* the concentration flowing between his brain and his hands."

—S.B.



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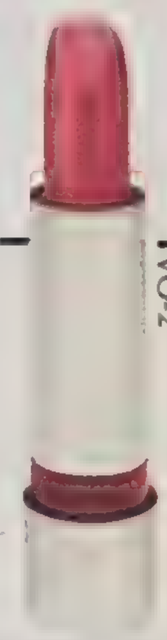

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PEOPLE ARE TALKING ABOUT...

TV TV

The Compleat Beatles

JOHN LAUNOIS/BLACK STAR

They thought they'd be has-beens in a couple of years. One of them was even planning to guarantee his financial future, after it was all over, by investing in a chain of hairdressing salons. He needn't have worried. Ever since "I Want to Hold Your Hand" first zipped neatly up the charts nineteen years ago, Beatlemania has defied all attempts at cure. And by releasing ***The Compleat Beatles*** (videodisk or cassette), MGM/United Artists is certainly not pretending to offer an antidote. This so called "rockumentary" is surprisingly worthy of its hybrid name. There's just enough of Malcolm McDowell's narration—plus interviews with a supporting cast of agents, promoters, and back-up musicians—to retell the tale of how some bad boys from Liverpool became the Fab Four (from left) McCartney, Starr, Harrison, and Lennon. Seen here, the Beatles seem remarkably real men considering all the adulation that nearly buried them and has deified them since. John especially, with his "why me?" grin, can cut through even the most doting camera's gaze. But without the music we wouldn't have cared, and the music is what we get—onstage, in the studio, and on film. Two decades later, we *still* care—perhaps a greater tribute than an entire nation gone "yeah yeah yeah" mad.

WINDS OF WAR: THE WAGES OF OPULENCE

Watching a preview of ABC's seven-part, eighteen-hour dramatization of Herman Wouk's novel *The Winds of War* made me remember a small scene from another television film about war in which a blinded officer in an English hospital believes he is in the trenches again and there are men buried in the mud where his blanket and pillow are. In *Testament of Youth*, the British dramatization of Vera Brittain's World War I memoirs, shown last year on PBS, the soldier wants to pull the men out, and, in his hallucinatory spasm, claws the bed, calling on others to help. It was a shattering scene: the deranged officer, the prim bed, his babbling, the women trying to calm him. Not for a minute watching the first two hours of *The Winds of War* did I have any reason to believe I would ever be as affected, as moved, by a single minute in "the longest, most expensive, and most opulently mounted drama in the history of ABC television."

The show is indeed opulent, and ABC informs us of all sorts of hideous largesse: shot in 404 different geographical sites, four thousand camera setups, 285 actors—a forty-million-dollar epic that somehow manages to trivialize World War II. Perhaps it is a question of age, but I have seen too many films with Germans striding about in those handsome high boots, too many enactments of Jews being rounded up not to feel that dreadful history is being watered down and made monotonous by filmmakers of no vision who can only build on these real tragic events and, thereby, make them smaller and of no consequence.

Herman Wouk did the screenplay for *The Winds of War*, which, I suppose, might be called the history of a "fine" American family from 1938 to the attack on Pearl Harbor three years later. Robert Mitchum, that intelligent actor with his huge, sleepy face, is now too old for the central role of a naval officer sent on a special mission to Berlin; and, as Pug Henry's wife, Polly Bergen overacts outrageously. Ali MacGraw plays the niece of a famous American author—John Houseman has that piece of the pie—working for him in Siena, Italy. It is painful to watch her at work, the false animation and rebelliousness as convincing now as they were in *Love Story*. It is David Dukes, playing a young Foreign Service officer assigned to Warsaw, who lifts the wretched level of acting in the first part of *The Winds of War;* he is splendid. The film will be aired starting Sunday, February 6. —GLORIA EMERSON

LÉ studio NARD
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Photo Marc Hispard

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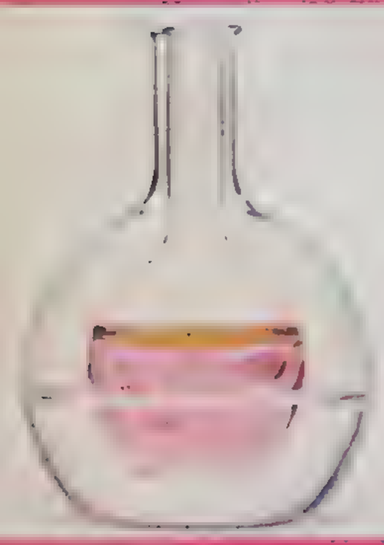

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PEOPLE ARE TALKING ABOUT...

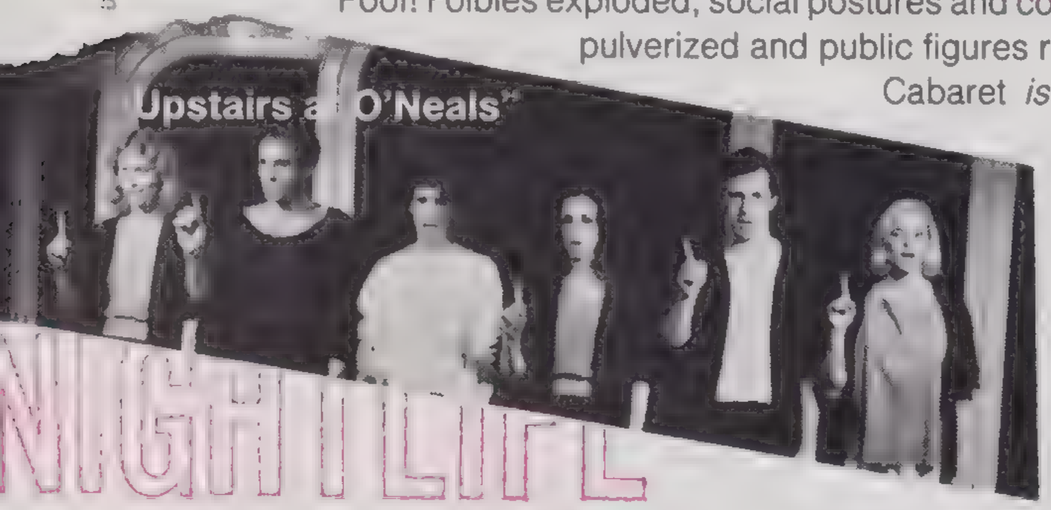
CLUB IT!

Constant question: Where has all the satire gone in this ripe-for-self-critical-laughter U.S.A.? There's a rough & tumble smidgen on the telly; a breakthrough with the most satiric American movie comedy in years, *Tootsie*, and that's about it for ha-ha-ing at Darling Self, meaning D.S. as an image for The Way We Live Now. Except Nightclubs, cabarets, upstairs, downstairs, all around the town in the big cities, sea to shining sea and maybe even on the fruited plain, are howling with joy at—minuscule revues. Just a couple of gifteds—two, four, six—up there in a benediction of light, with a talent to amuse, a piano player or two to abet, maybe a writer, a director—and each person involved has to know where to stick the pins in . . .

The High Heeled Women

NIGHTLIFE

Poof! Foibles exploded, social postures and conceits deflated, whole social structures pulverized and public figures ruptured rapturously.


Upstairs at O'Neals'

Cabaret *is* back with a tongue-in-everybody's-cheek delight. Examples: Martin Charnin's "Upstairs at O'Neals' " is very Manhattan. In a clubby room, Charnin's six chosen witties (*left*, from the left: Sarah Weeks, Richard Ryder, Michon Peacock, Bebe Neuwirth, Douglas Bernstein, Randall Edwards) give us an elegant, beat-them-with-a-velvet-mallet entertainment. High Heeled Women (*above*, from left: Mary Fulham, Cassandra Danz, Arleen Sorkin, Tracey Berg) dice it up anywhere, especially this month at Manhattan's The Inner Circle. Very toney in the low-down way, these ladies. Take their sketch , "For White Girls Who Have Considered Analysis When Electrolysis Is Enuf." Take it and them wherever you can find them. Welcome home, cabaret. —L.L.

NIGHTLIFE

EAT EAT EAT EAT EAT

Where to eat now: Benito II A trattoria in Trastevere, Rome, or deep in the sun-mad blackness of Naples . . . remote in Sicily—that is the feeling in Benito II, on Mulberry Street, in Manhattan's Little Italy. This tiny family (the Giacalone) restaurant, *below*, with its painted-tile "pictures" (Palermo, Naples), colored photo-portrait of Poppa, surprisingly pretty tile floor (olive and turquoise), its prospect of throbbing kitchen and serving counter on which huge white platters are heaped with a saturnalia of color: stuffed veggies, roasted peppers, partially cooked spiedini . . . Oh, Benito II, you are probably the best southern Italian restaurant in Manhattan! And the best of the best here are the "beginnings," the pastas, the "endings." We've started with a splendor of hots—that spiedini, a deep-fried, sandwichy ravishment of marvelous bread, mozzarella, egg, anchovies—amazingly ungreasy, light, fragrantly fresh. Irresistible: manicotti, homemade, ricotta-mozzarella crammed; also a dish of green and white tortellini, veal stuffed, in a balm of a meat sauce. Why is it all so wonderful? Mama Benito has a secret ingredient which she won't tell anybody. Dessert? Anything with miraculously whipped ricotta or zabaglione . . . a huge bowl of pure marsala and air lavished on a bounty of strawberries. —LEO LERMAN
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In the new Spain: artistic rebirth... women in the lead

By Barbara Rose

Because of its geographical isolation and individualistic culture, Spain has historically been an exceptional country that produced exceptionally original art. Now that Spain is a socialist monarchy, not only has it been politically renewed, it shows every sign of artistic rebirth in the post-Franco era. During the Franco regime, such Spanish modern artists as Tàpies, Saura, Chillida, not to mention Miró, Dalí, and Picasso, were known to an international audience but they rarely exhibited in Spain. Now that free thought and the arts in general are being cultivated by the government and by King Juan Carlos personally, the history of the Spanish avant-garde is gradually being revealed to an enthusiastic Spanish public along with a new generation of talented and energetic young artists like the group whose works were shown in New York City at the Guggenheim Museum in *New Images from Spain* in 1980.

In Barcelona, the Picasso Museum and the Fundación Miró, which the Catalán master established to show avant-garde work, as well as a myriad of public and private galleries are showcases for the emerging Spanish art. Madrid, where Picasso's "Guernica" has been proudly installed in the Casón del Buen Retiro behind the Prado, hosts major exhibitions of both Old Master and vanguard art. Last fall, for example, one could see at one time in Madrid excellent retrospectives of Old Master Murillo, modernists Man Ray and Rafael Canogar, and a highly provocative multimedia exhibition of the history of the Spanish Inquisition as seen through Spanish art.

Undoubtedly, King Juan Carlos' own interest in art has helped to create this newly stimulating climate. Sensitive to artists' needs, the King has awarded medals to Spain's leading contemporary masters and has created a complex of studios for young artists outside Madrid. The personal relationship between the Spanish monarchy and Spanish artists seems to be continuing with positive results.

After decades of being sealed off from the rest of Europe, Spain is emerging as a dynamic cultural center exporting art and artists while also importing ideas from abroad. February 18 to 25, ARCO '83, an international art fair (Arte Contemporaneo) bringing artists, collectors, dealers, and critics to Madrid, will be held for the second year. Panels and lectures as well as a variety of contemporary art shows are scheduled. A debate on why Spanish art was excluded from last year's Documenta—(international exhibition of modern art held at intervals in Kassel, Germany)—a good question—is also on the agenda.

Jusepe de Ribera, "Venus Discovering the Dead Adonis," 1637; oil on canvas, 70½" x 103⅞"; Galleria Nazionale, Palazzo Corsini, Rome

Meanwhile, Spanish art is receiving widespread attention in the United States. Three major exhibitions of Spanish masters have been on view in Texas in the Ft. Worth-Dallas area: Ribera at the Kimbell Museum, Goya at the Meadows Museum, and El Greco at the Dallas Museum of Fine Arts. In New York City, the Spanish Institute offers a variety of music, film, and art programs. In December, the Institute held an important symposium on "Spanish Women Today," establishing that women in Spain are making vital contributions to art as painters, sculptors, curators, critics, collectors, and dealers. At the Hastings Gallery of the Spanish Institute, women artists are frequently exhibited. The title of Elena Asins' recent show there, *Ni heroico ni sublime* (Neither heroic nor sublime), sums up the down-to-earth pragmatic attitude of Spain's quietly effective feminists, who are making more progress with less noise than their counterparts elsewhere.

As a new liberal, democratic Spain is born, Spanish women are playing an increasingly important role in its evolution. One sign of the times: the director of the Spanish Institute, the organizer of ARCO, and the chief curator of the Prado are all women. ▽

El Greco, "Madonna and Child with Saint Martina and Saint Agnes," circa 1597-1599; oil on canvas, 76⅛" x 40½"; from the Widener Collection, National Gallery of Art, Washington DC

Francisco Goya, "Matador Pedro Romero," plate 30 in the "Tauromaquia" series of etchings, 9.8" x 13.7"; Meadows Museum, Southern Methodist University, Dallas

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New directions in salons: teaching clients—today they're women pressed for time—professional skin-care/makeup techniques for at-home use. The result: A woman can extend salon benefits for weeks at a stretch. Ron Bygum at Fabulous Faces (San Francisco) doesn't want his client to depend on the salon: "Many women don't need a facial more often than every three months." Fabulous Faces offers full-body service: makeup lessons, manicures, pedicures, mineral baths, massage, hair care. . . . Aida Thibiant (Beverly Hills) also believes in beauty self-sufficiency. She analyzes skin, life style, prepares skin for potential stresses, gives makeup lessons, color guides, advice on tools, techniques. . . . In Chicago, Face and Facial's Mila Bravi will evaluate the efficacy of her client's products for her skin type and living conditions. Bravi has her own skin-care line, does facials, gives comprehensive, two-hour makeup lessons. . . . Also in Chicago, Marilyn Miglin asks her client to arrive wearing makeup and begins by examining a woman's choice of color, effect, and makeup skill. Miglin's makeup lessons include the price of a follow-up "refresher course.". . . Nilo Viyella at Giardino Salon, NYC, believes that one good lesson is, ultimately, a tremendous time-saver. His technique: He makes up one-half of a woman's face; she finishes the other half. The biggest face-changer, he says: "brows—when I lighten them, the whole face softens, makeup is perfected almost automatically.". . . Even models frequent Boyd's Chemists in NYC—and now across the country—for makeup lessons, a forecast of color trends, plus application with expert tools, including tweezers, brushes, swansdown puffs.

G*leaning the best techniques from makeup experts, selecting the most workable colors, and interpreting the two in a personal style—that's beauty independence. And it's what American women want. Cosmetics companies are helping to shape it by offering many choices in color, texture, formulation; and salons do so by offering lessons in application and technique. Merle Norman does both: color options from their seasonal and permanent lines, plus individual—and free—makeup lessons in every Merle Norman studio. Their philosophy: To discover her best look, a woman should try products before she buys. At left, and on our cover: Merle Norman's new Luxiva Creme Beige foundation gives the smoothest, lightest base for Sienna Glo blush on cheeks. On eyes, Kohl Brown shadow, with Brandied Copper on lips—all on model Alexa Singer. Hair and makeup by Rick Gillette. Suede top and scarf by Judyth van Amringe. Earrings by Carrie Ferrari. Details, stores, last pages. Photograph by Avedon.*

Convenience in cosmetics: products that are dual purpose, well thought out. Estée Lauder's newest entry, Greek Island Eyes, is a four-pan compact that packs—along with iridescent eyeshadows in white, beige, garnet—a soft-grey eye-opening *cake* liner. All you add is water . . .

KEY to hiding undereye circles: the right cover-up. Some women choose the application ease of a liquid cover-up wand, sacrifice some opaqueness. To achieve a most lasting camouflage, it takes a few more products, a little more time. Makeup artists prefer a combination of cover stick, foundation, powder. Their technique: First, with a brush, apply light beige concealer stick (Max Factor's Erace in fair, Cover Girl's light medium MoistureWear) to undereye area. Warm foundation in palm to improve its "glide" and dab over cover-up layer with damp sponge, blend edges. Translucent powder "sets" the effect.

Black: suddenly newer, sleeker than white for fragrance/makeup packaging . . . for blow dryers, electric toothbrushes, exercise mats . . .

Mood Makers Fragrance—it can lift your mood, shift it from a day register to an evening one. And environmental fragrances—candles, atomizers, potpourri—can do the same for an entire room. . . . Rigaud—of the classic candle—is newly reintroduced as a room spray for instant, invisible style. Claire Burke—one of the best "environmentalists"—has five potpourri, room-spray, burning-stick, and light-ring scents; three fragranced candles. And a rich, fragrant soap is still a wonderful way to scent a bathroom; Myrurgia's hard-milled Maja soap, remains a particular pleasure.

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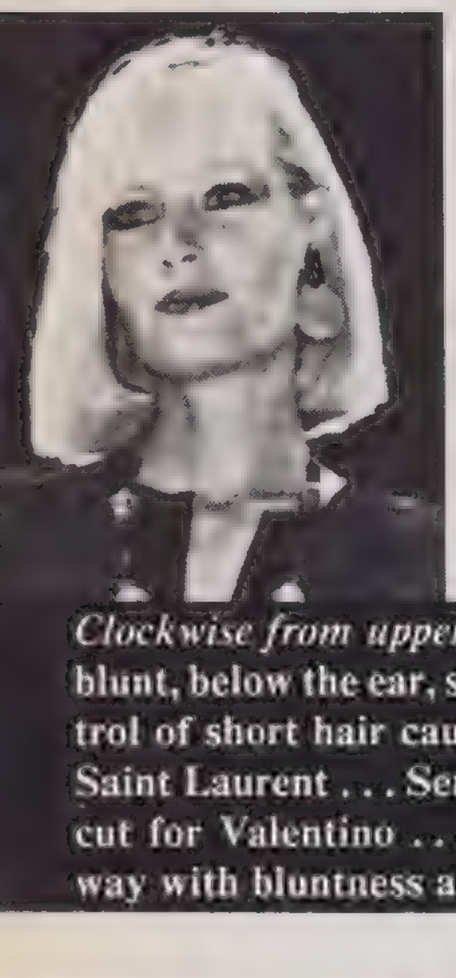
Lauren Hutton's new short cut, left, from Rick Gillette; who wanted to give her "the style and spirit of the '80s." He did it with a cut that "will look beautiful right out of the shower because the shape is so strong . . . an updated bob that can be worn straight or waved" . . . that expresses what he calls "upward mobility—mobility because it will look good no matter how the hair moves; upward because it lifts to expose Lauren's defined jaw and the delicate features that had been hidden under her long hair." It does what a good cut should do—enhance and work with what you've got.



Clockwise from upper left: Christiaan's bob at Halston—blunt, below the ear, slicked back . . . The whimsy, the control of short hair caught with a bow at the nape, at Yves Saint Laurent . . . Sergio Valente's sketch of his precision cut for Valentino . . . and Sam McKnight's longer, easy way with bluntness at Oscar de la Renta.

Coming down runways around the world recently—New York, Paris, Milan, Tokyo—hair that's sleek, controlled, exposing the ear, the neck—whether it's a blunt cut, long hair "disguised" as short with a chignon, or short hair shaped at the nape. It's the look Alexandre—the master of the perfect chignon—created for Yves Saint Laurent's models: hair slicked straight back, caught in a neat little knot at the nape. . . . At Chloé: again, the small head—hair short and shaped or long and knotted, often with a charming lock in the front to wave back, let fall slightly forward. . . . In Milan, at Basile, long ponytail-hairpieces attached at the nape of slicked-back heads . . . And from Japan, the "refined punk" of Yoji Yamamoto's chin-length cuts combed straight back; short cuts carefully "uncontrolled" with setting gel. . . . New York's best small heads: the short blunt cut—just below the ear, side-parted—at Halston; the bun, the blunt bob; the short, shaped nape; the front lock—at Oscar de La Renta. . . . Everywhere: a sense of smallness, control—strongest at Issey Miyake, *the* international designer (Paris, Tokyo, NYC)—hair held by turbans, wraps, hoods!

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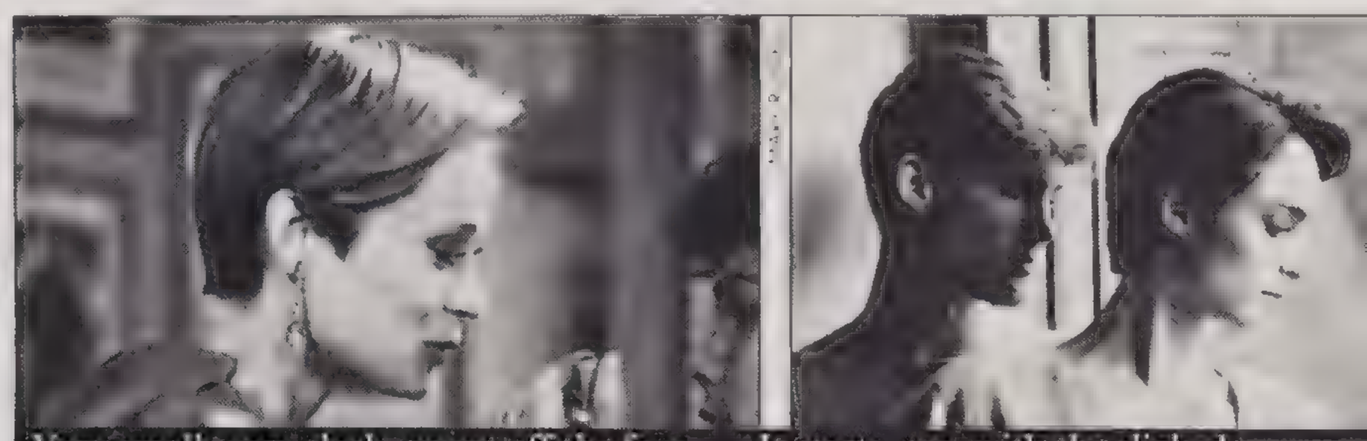
NEW direction in hair styling and care—salons that teach clients how to cope with hair on their own, at home. Danny's His & Hers in Boston, whose clientele is often from the college community, offers styles that the time- and money-pressured can maintain by themselves . . . and at the Heidi's Salons in Michigan, New Jersey, and now Connecticut, special seminars teach women how to update and upkeep their total image—hair, skin, makeup, nails.



Very small, very sleek, swept off the face . It starts, *top,* with the slicked-straight-back, short cut at Chloé in Paris; moves to Giorgio Sant'Angelo's show in New York, *above left*—the shaped-at-the-nape, swept-back look . . . and, at Zoran, *above right,* more exposure of the face, ears, and neck.

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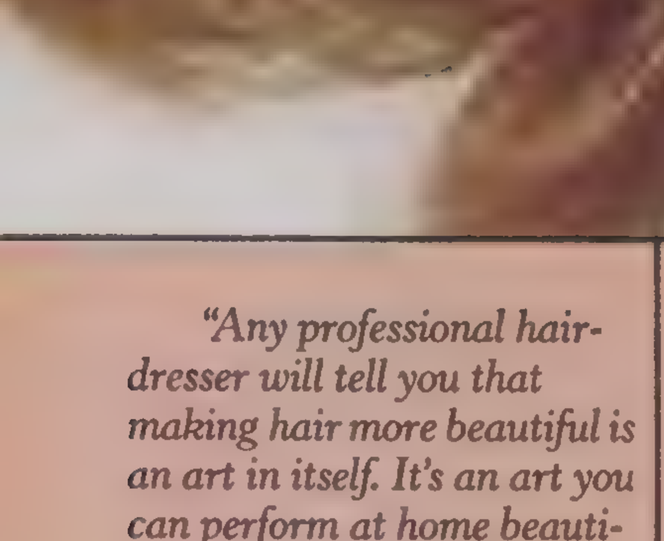

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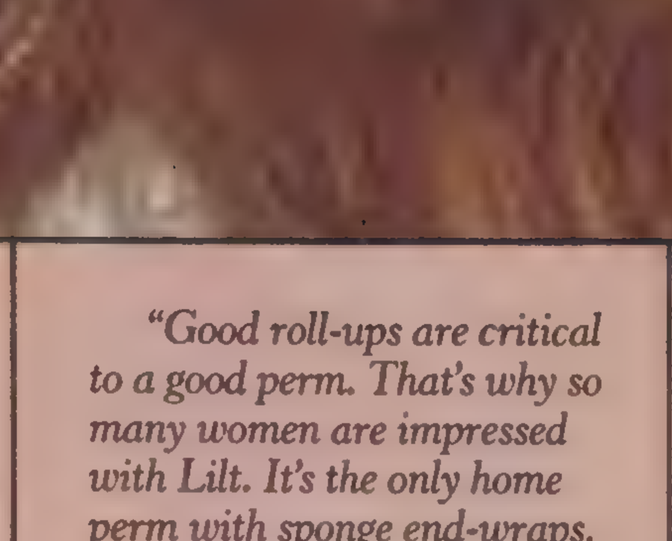

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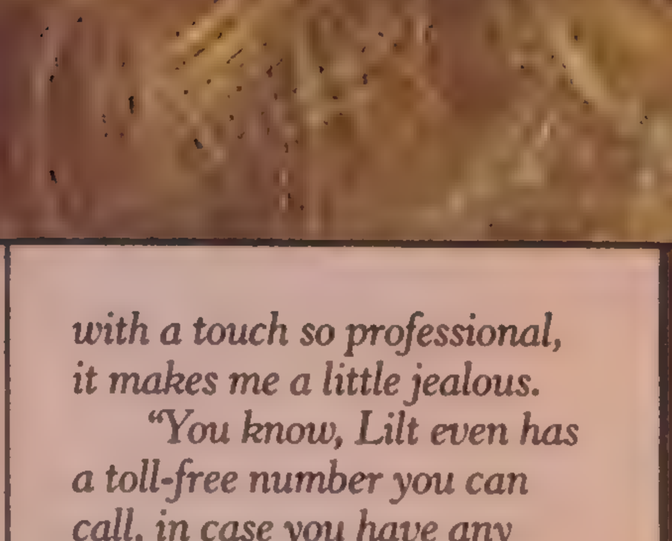

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Between Us

Long-distance love... 9-to-5 caring...fashion: anti-nuke art clothes

By Lorraine Davis

IN HER OWN WORDS . . .

"Each woman has an inner strength that she must find; only she can help herself, through meditation and introspection or other contemplative ways. When a person has achieved spiritual strength, she can do anything she wants."—*Phyllis Old Dog Cross, mental-health nurse consultant for Indian Health Service, descendant of Mandan and Hidatsa tribes, winner of Wonder Woman Foundation award*

"How did I become director? I worked hard; and I've been here a long time. You need a lot of energy; but I have no special regimen. I like good food, good theater, good wines. I have two kids, which I recommend—it's as good a basic training as any."—*Gloria Messinger, managing director, American Society of Composers, Authors and Publishers*

"A woman can really make a contribution with her own business. We have the sun and other alternate energies; and it's absolutely criminal to use fossil fuel to heat water when we have other ways to make steam. I can help major industrial users to cut their costs, which would save us all money."—*Billie Jolson, president of Planned Energy International, Inc., lessor of solar equipment to industries*

"People don't listen to women enough and they should. . . . I don't think we can stop crime, but we can lessen the horrible nature of crime. We're the only country in the Western world that doesn't have any national hand-gun registration laws."—*Betsy Gotbaum, executive director, Foundation on Violence in America*

DESIGNING WOMEN

This month, works by members of the Alliance of Women in Architecture, celebrating a tenth anniversary, go on display at Columbia University in NYC. In March, show goes to Long Island, with Brooklyn in April; then travels the country, winds up in Washington, DC, next January. Details: AWA, P.O. Box 5136, FDR Station, NYC 10022; (212) 297-7672.

TWO-CITY MARRIAGE MOVES ON

C.J. and Elizabeth Head, hailing from New Mexico and Minnesota, have always seemed a bit in advance of their time. They went to college and law school (University of Chicago) very young, married, worked; and by the time their daughter, Alison, was thinking about colleges they were both partners in impressive NYC legal firms. It was in 1977 that C.J. moved to become senior vice president and general counsel for The Williams Companies in Tulsa, Oklahoma; and Betty calmly told the firm's visiting execs that, though relocation was a new idea to her and she would not close her mind, she was the first woman partner at Kaye, Scholer, Fierman, Hays & Handler and, "I wouldn't give that up lightly." And so this family, in which it had never been unusual for father to scrub the oven while mother packed for a business trip, became a two-city marriage.

Five years later, the Heads have sold their Park Avenue apartment, bought a house in Tulsa, and begun another new life. Did long-distance marriage flop? Quite the contrary. Betty and C.J. were together "virtually every weekend," sometimes meeting in Chicago, New Orleans, et al. "We had more leisure time together," said Betty. "After all, a lot of marriage is just housekeeping details; we took care of all that in our respective apartments while apart, leaving the weekends free for fun."

During the years of airline-commuting, Betty often talked with Tulsa law firms about opportunities; but it was two or three years ago in Honolulu while the Heads lunched with the senior litigator of Hall, Estill, Hardwick, Gable, Collingsworth & Nelson that Mr. Nelson brought up his need for more help. By fall 1982, he had persuaded Ms. Head to accept a partnership in the firm.

"You've got to have your own thing," said Betty. "I would not be happy just keeping house; but it has to be the right time for a weekend arrangement. I wouldn't recommend it to young newlyweds who want to be together every minute or to people with young children: parenting alone is difficult. But, with Alison gone from home, it was workable and enjoyable for us."

Now the two Heads work in the Bank of Oklahoma Tower; she on the forty-first floor, he on the forty-ninth. And they're still happy together—whenever they're both in town.

DRESSING FOR LIFE

A far-out show of Fallout Fashion, clothes designed by artists, will be staged on February 2 in California: *Target LA: The Art of Survival,* produced by Los Angeles Artists for Survival, an anti-nuclear fashion show and performance, will be at Budd Friedman's Improvisation with Mark Lonow, 8162 Melrose Avenue in West Hollywood, to benefit LAAFS. Satirizing the idea of a "winnable" nuclear war, the show ribs military garb, civil-defense wear, weapons and other high technology, with comedy and dance and features celebrity entertainers, appearances by Age of Consent band, the Waitresses art performance group, and Los Angeles Improvisational Theater.

A gallery exhibit of the work will follow February 16 to March 18, at Cal State LA Exploratorium Gallery, 5154 State University Drive, Los Angeles 90032, where the wearable pieces will be displayed in tableaux and performances are also planned.

BIRTHDAY PARTY

Since February 15 is the 163rd birthday of Susan B. Anthony, you can expect feminist frolicking. In February or March in NYC, the Mayor's Commission on the Status of Women will hold a Legislative Forum on issues affecting women in New York State; and the Fourth Annual Susan B. Anthony Awards will be handed out at City Hall, to honor "grass-roots feminists." Check with your local NOW chapter for birthday doings in your locality.

SLEEPY TIME DOWN SOUTH

Amazing, isn't it, that the Georgia Chamber of Commerce didn't realize that secretaries could read? Executive vice president Ernest B. Davis sent out a letter inviting the Chamber's members to a meeting titled "Strategy Seminar for Managing Today's White Collar Women," offering instruction in how to "prepare for, or avoid entirely, confrontations with militant feminist organizing groups," with, as leader, James W. Wimberly, Jr., a labor-relations attorney whose firm was representing an Atlanta bank in negotiations with 9 to 5, the women's organization for office workers.

When secretaries all over the state opened those invitations, it was instant rage. Phone lines burned. Diane Teichert, staff director of Atlanta 9 to 5, fired off a letter to Mr. Davis; he answered, temporizing. Finally, after many newspaper stories (some as far away as NYC and Boston), an alternative seminar, and big demonstrations, the GCC seminar did go on, with three women added to the roster at the last minute.

Afterward, Carole Ashkinaze, writing in The Atlanta Constitution, said the revised program "offended no one . . . The Georgia Chamber did not tread on the egos of its business-owner members"; but 9 to 5 did experience a membership surge. "I think the Chamber probably won't make that mistake again," said Ms. Teichert. "It certainly helps to have something like this happen."

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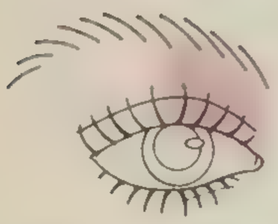
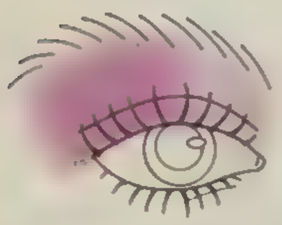
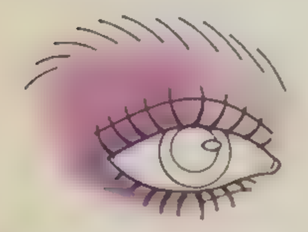


1. The palest tone on inner half of eye from brow to lashline.



2. Medium tone on outer half of eye, browbone to lashline. Extend color beyond eye.



3. Outline eye with darkest tone from center to beyond outer corner, bring color around and under.

4. Model is wearing Heather Rose Trio.

Mind Health

Conversation—who's in control...
dependency—what's good about it...
sex styles—know your type...

By Carol Tavris, Ph.D.

TYPE A/TYPE B—WHEN THE LIGHTS ARE LOW

You've undoubtedly heard of the impulsive, impatient, high-achieving Type A personality. What happens when a Type A brings these qualities from the boardroom into the bedroom?

In their research with sixteen young married couples, Michael A. Becker and Donn Byrne, Ph.D., at the State University of New York in Albany, find that Type A people, men or women, married to easy-going Type Bs tend to dominate their laid-back spouses, making most of the sexual decisions. Type A men say they want sex more frequently, wish their Type B wives would initiate sex more often, and think sex is over too quickly when they do make love. Their Type B wives, strangely enough, agree that they and their husbands don't get enough pleasure from sex, that they enjoy initiating sex, and would like to increase the range of their sexual activity. Type B husbands of Type A women wish their wives would calm down a bit sexually and not initiate sex quite so often. And, believe it or not, the Type A women want their Type B men to be more in control of the couple's sexual activity.

Who is having the best time sexually? Type A women, who think about sex often, fantasize more, are highly orgasmic and satisfied with their sex lives—no matter which type man they are married to.

UNEMPLOYMENT'S EFFECTS—EVEN IF YOU'RE WORKING

You see it in the papers all too often: some nice quiet man suddenly "goes crazy" and kills six people, usually including his family. Farther down in the story, you read that he had been unemployed about six months and was recently divorced.

Social scientists have marshaled an impressive amount of research to show that unemployment is a serious threat to health, both mental and physical, and to the emotional well-being of the family and even *employed* workers. Boston College psychologist Ramsey Liem, Ph.D., and Brandeis University sociologist Paula Rayman, Ph.D., report that unemployment frequently produces high blood pressure, alcoholism, increased smoking, insomnia, nervous exhaustion, and psychological ills.

In one long-term study of plant closings, the threat of job loss affected workers physiologically (raising their blood pressure, for instance) and psychologically (lowering self-esteem, trust in people). These effects, reports Robert L. Kahn, Ph.D., of the Institute for Social Research at the University of Michigan, "typically occurred during the period of *anticipated* job loss as well as during . . . unemployment."

One important buffer of strain and stress, Kahn's work shows, is support from a close-knit family and friends. When marriages split up, and men (but usually not women) lose their social supports, this may be enough to push some over the edge.

Prevailing government opinion regards unemployment as a small price to pay for the "health" of the economy; but psychologists worry about the health of people.

THE LISTENER'S POWER

You're talking enthusiastically to Mort and he says he's following you, but his eyes wander and you get nary a "hmm," "uh-hmm," or "what then?" from him. Soon you find that you have no desire to continue your story; your excitement has been squashed. You may have failed as a speaker, but more likely Mort has failed as a listener. At Cornell University, in Ithaca, NY, psychologist Robert E. Kraut, Ph. D., and colleagues monitored conversations between speakers who were instructed to describe the plot of a movie and listeners who provided varying amounts of feedback—unrestricted, one-word ("Yes?" "Then?"), or nonverbal signs (smiles and nods). Communication, the researchers learned, is controlled as much by the listener as by the speaker. The more feedback, the more comprehensive the speaker's narratives became and the better the listener understood. All those uh-hmms, nods, and smiles—which have made women famous as good listeners—help conversation flow, by coordinating what the speaker says with what the listener wants to know. If only you could explain that to Mort.

MEN, WOMEN, AND DEPENDENCY—SURPRISING NEW INSIGHTS

No word in the psychology of women has caused more havoc lately than "dependency." Is it a sign of weakness or maturity? Is it, as Colette Dowling argued in *The Cinderella Complex* (Summit Books), what keeps women from achievement, self-confidence, and taking responsibility, or is it a basic human need for attachment? The problem is that the same word has been used to cover a multitude of meanings. Obviously, clinging and whining to someone else to make all of your decisions isn't a desirable form of dependency; but the kind of self-reliance that prohibits intimacy and trust isn't a desirable form of independence, either.

Experimental and survey research shows that both sexes "depend" on each other, although often for different things: men depend on women to take care of them emotionally, physically (creature comforts), and sexually; women have looked to men to take care of them materially. But both sexes depend on each other for their well-being, for a fundamental component of their happiness.

Now, two psychotherapists, Susie Orbach and Luise Eichenbaum, have rebutted Dowling's argument from a clinical perspective based on their observations of hundreds of women. Their new book, *What Do Women Want? Exploding the Myth of Dependency* (Putnam), argues that *both* sexes have been blocked from expressing their natural need for attachment: men, because they fear their dependence is a sign of "weakness"; women, because they are depended *upon* so much (by children, husbands, parents, friends).

The trouble is, say Orbach and Eichenbaum, that economic and psychological dependencies have become confused. Now that so many women are sharing the economic costs of raising a family and running a household, the old bargain (he depends on her for nurturance, she depends on him for economic support and sexual legitimacy) has been shattered. Women want more than a man who makes a good living: they want a man who provides warmth and commitment.

Orbach and Eichenbaum explore dependency in sexual relations, during pregnancy, in marital communication, and in friendships between women. They acknowledge, as many writers have not, the strength and importance of the bond between women—going so far as to say that women friends make heterosexual relations possible, because women lean on each other for emotional support and favors they would never get from their men.

At the heart of this book is an important psychological truth. The apparent independence of men is really a self-confidence born of the knowledge that they will be cared for. In fact, say Orbach and Eichenbaum, the ability to depend on another person for emotional support is what *permits* independence. Girls *appear* dependent, incompetent, and fragile, they argue; but in fact girls learn early "that in the most profound sense they must rely on themselves, there is no one to take care of them emotionally. Time and again we heard our women clients assuming that they should not and could not expect care and attention from anyone else . . . that needing equaled weakness and childishness."

For both men and women, the idea, clearly, is not to be more (or less) dependent on each other—but to learn each other's language.

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Your Well-Being

By Barbara Lang Stern

Learning to forgive: why you hold a grudge and when to let it go

You're angry or hurt at someone who offended or injured you. Although you know that grudges are a waste of time and energy, righteous anger can be liberating, letting you release stored-up furies you normally might have trouble expressing. Since you believe you're in the right, you may feel nicer than the other person, or more powerful, as you consider whether to forgive, confront, or what to do. You can wax creative, imagining deserved revenges; you can wane helpless and hurt, absorbing attention and sympathy from supportive confidantes. Occasionally you can harness this energy productively; but, all too easily, a grudge can eat at you, drain your energy, and keep you feeling bad about yourself while you're also being angry at someone else.

"We need time to get over a grudge after someone has wronged us seriously," says JoAnn Magdoff, Ph.D., a psychotherapist on the graduate faculty at Long Island University. "The trick is to distinguish between appropriate and disproportionate amounts of anger and anguish. If a grudge persists, makes you feel unlovable, stops you from acting positively, causes you to behave in self-destructive ways, or lowers self-esteem, examine how you may be helping to keep the grudge alive.

"The key thing to understand about a grudge is that you're *holding on* to something," continues Dr. Magdoff. "For instance, I saw a young woman in therapy whose fiancé had left her. She was very angry at him, and dating other men whom she'd sleep with, thinking, 'This will show him.' Being angry at her lover and fantasizing about him were ways of maintaining a connection. Having him in mind when she was with other men *also* kept her from getting close to any of them. With her grudge, she was holding on both to a person and to the situation of being distanced."

Understanding what we're holding on to is the first step in being able to let go of a destructive grudge. Some useful questions are, "What is this grudge enabling me to do or preventing me from doing? Would that activity make me anxious but also help me to grow?"

"Grudges can unite people," illustrates Dr. Magdoff. "Often, a divorced man and his new wife hold a grudge against the former wife: by focusing on her as the enemy outside, they can avoid the anxiety of dealing with things they don't like in each other or their marriage.

"A grudge can be someone's way of reconfirming negative self-views," continues Dr. Magdoff. "If someone doesn't feel good about herself, then feeling very bad and victim-like can be her way of being involved and important." Dr. Magdoff adds that grudges often replay childhood situations that are familiar and may seem inevitable. A person holding a grudge against a friend who rejected her might once have felt like an unpopular child.

"A grudge is a little like an unpaid bill: the idea of the other person owing you something keeps the relationship alive, if only in a negative way," says Irwin C. Rosen, Ph.D., director of the Adult Outpatient Department at the Menninger Foundation in Topeka, Kansas. "You may need to write off that 'bad debt' emotionally so you can go on with your life.

"To do this, you'll probably have to forgive *yourself,* because after you've recognized how angry you are at the other person, you begin to realize what *you* did to try to keep the relationship going. You may have sacrificed your dignity, your sense of integrity, or the mutuality that's part of an equal relationship; and you may be furious at yourself. Part of you treated another part very shabbily. You did all those things; but the other person never asked you to! The bargain was in you own head. In fact, the other person may have given negative clues you didn't pick up on. When you sense your own share of responsibility for what happened, you feel tremendous chagrin. You need to deal with that by forgiving yourself. Also, cut the behavior out, both with the person you have a grudge against, and with others. You'll begin to develop a new and enhanced sense of self-respect."

Religions have long recognized grudges as destructive to both individual and community.

"The Bible says, 'You shall not take vengeance and you shall not bear a grudge,'" says Judah Nadich, Rabbi of NYC's Park Avenue Synagogue. "This has been the standard for Jewish ethical behavior since antiquity. On Yom Kippur, the Day of Atonement, if you have transgressed against *God,* and you repent, He will forgive you; but if you have wronged another person, the Day of Atonement has no effect unless you first go to the individual, repent, and ask *him* to forgive you. And he must forgive you, or God will not forgive him!"

"Holding a grudge is a subtle form of suicide," said The Reverend John M. Palmer, director of Christian Education at New York City's historic Trinity Church. "It's clutching that little piece of garbage so tightly that that becomes almost your *raison d'être,* and you're defining yourself in a negative way.

"Our two greatest commandments in Christian law are, first, to love God, and second, to love our neighbors as ourselves," continues Father Palmer. "We must see the implication that it's very difficult to love our neighbors if we don't in fact love ourselves; and it's very difficult to forgive our neighbors if we're unable to forgive ourselves. When we do forgive someone, we're restoring not only a one-to-one relationship but also a relationship with the entire community and with God." ▽

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TAXES

Assessing your future

Retiring ways and other new tax-bill reducers

BY JULIAN BLOCK

President Reagan's tax legislation, which applies first in 1982, allows increased deductions for many savings and capital gains you will declare next April. Following is a sampling of the new provisions:

● **Individual Retirement Accounts.** For the first time, these do-it-yourself retirement plans are available to employees who are covered by pension or profit-sharing plans where they work. This opportunity is worth considering, as you can postpone until retirement taxes on the capital and on the interest, dividends, or other income earned while the funds accumulate in your IRA.

If you are in the 40-percent bracket, for instance, and you have put two thousand dollars into an IRA, your taxes paid in 1983 are lowered by eight hundred dollars and the deposit can continue to earn tax-deferred income.

Starting with returns for 1982, to be filed in 1983, the ceiling on the amount you can set aside in an IRA is two thousand dollars ($2250 for a married person with a spouse who receives no wages as an employee or earnings as a self-employed person), so long as your earned income is equal to two thousand dollars (or $2250).

● **Keogh plans.** Another important revision has doubled the limit on annual deductions for contributions to "Keoghs," which are retirement programs for self-employed persons. On Form 1040 for 1982, the allowable deduction is 15 percent of your net earnings from self employment, up to a maximum of fifteen thousand dollars. Previously the maximum was $7500. As in the case of the IRA, you need not itemize to claim a Keogh deduction.

● **Sale of a home.** Now, at any age, you may be able to postpone the tax on the profit from the sale of your home if you buy a costlier one within a certain time. The law already permitted those aged fifty-five and older to "exclude," pay no taxes on, up to $100,000 of gain (including deferred gain from the prior sale of a home or homes), even if they bought less costly replacements or did not buy at all but became renters. The exclusion has been increased from $100,000 to $125,000 for sales after July 20, 1981.

● **"Marriage penalty."** A new deduction provides partial relief for working couples filing jointly. They are entitled to a deduction equal to a percentage of the first $30,000 of earned income of the lower paid spouse. For 1982, the allowable deduction is 5 percent up to a maximum of $1500. For 1983 and subsequently, the write-off rises to 10 percent, for a maximum deduction of three thousand dollars. ▽

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Q I have heard there is a new plastic-surgery technique to remove fat from the thighs. What does it involve? Is it safe?

A The operation you are referring to is a suction lipectomy; while less major an operation than the older "thigh lift," it still involves considerable risk. This technique is controversial among plastic surgeons because some feel that not only is it unnecessary but it remains to be seen whether the operation is ultimately effective, as there have been no long-term follow-ups to date. In fact, some doctors fear that subsequent weight gain may "undo" the operation, one of the concerns under investigation in an American Society of Plastic and Reconstructive Surgeons (ASPRS) study.

Even the limited number of doctors performing this technique stress that it is *not* a substitute for diet and exercise. "It should be done only on a normal-weight woman with good skin elasticity and localized fat that cannot be exercised away. As with any surgery, there will be scars, but these are short and usually placed where they will be hidden by a bathing suit," says Gerald H. Pitman, M. D., clinical assistant professor, plastic surgery, NYU School of Medicine.

The older "thigh lift" method involved the removal of considerable skin as well as fat. "Still major surgery done under general anesthesia, the newer procedure requires only a one-inch incision into the thigh or buttocks. A hollow instrument is inserted and a pound or less of fat is suctioned out. The operation usually requires several days of hospitalization followed by about a week of rest at home. Pressure garments are worn for several weeks to prevent fluid accumulation. Swelling and black-and-blue marks usually disappear within a month, but numbness in the area may persist for several months. Exercise can be resumed usually within six weeks," says Mark Gorney, M.D., of Stanford University School of Medicine, president of ASPRS.

The operation should be done *only* by a plastic surgeon who is certified to perform both facial and body surgery, as serious complications could occur in unskilled hands. Other possible medical complications include bleeding, infection, overgrowth of scar tisssue, and fluid accumulation. A "cosmetic" concern: the skin in the area may take on a puckery, orange-peel look.

Q I'm looking for an uncomplicated makeup routine I can do in minutes—I don't have time for anything more!

A Here, a seven-minute system for any woman, of any age, any skin-tone, whatever makeup colors she's using—from Yves Saint Laurent, whose makeup was introduced in the U.S. late last year.

- First, a "canvas," a foundation *one tone lighter* than your complexion.
- Next, loose powder pressed on with a puff, excess removed with a big brush.
- Draw a thin, dark—black or grey—pencil line just under and above eye corners; blend with a brush to form a "halo."
- Dividing your eyelid *vertically* in two, brush a deeper-toned powder shadow on the outer half, a paler complementary shade on the inner half, stopping where a pencil laid at the outer corner of your eye meets your brow. Blend upward.
- Finish lashes with mascara.
- Longest-lasting lip color: applied with a brush, blotted with a single layer of tissue, buffed with a powder puff, dusted off, and reapplied.
- Finally, blusher to "balance" face, emphasize eyes, brushed in a soft, circular motion from cheekbones into temples.

Q My hair is starting to grey at the temples. Should I start coloring it now?

A No, says makeup artist Rick Gillette, who notes a trend among women toward letting hair go grey naturally. "Grey hair is nature's way of adding lightness around the face, which is especially becoming as skin loses some of its youthful brightness." If you prefer to "compensate," consider highlighting with a shade in between the grey and hair's natural color.

Q I am a medium-skinned black woman and am wondering if I can wear the new paler makeups. Are they too light for me?

A "One of the prettiest makeup trends for black women is the move away from dark, plummy makeup to lighter colors. In fact, medium-toned black skin can 'carry' corals, pale-peach shades, subtle roses, and soft umbers. Most important is to use warm shades, avoid colors with whiteness or ashiness. If you want to try the new opalescent makeups, look for those with a blue cast, not a white one," says Renée Jordan, cosmetics product manager, Johnson Products.

If you want shine, go for gold or, better, bronze powders brushed on brow- or cheekbones, golden gloss over matte lip color. Silver emphasizes ashiness.

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Update on successes of biofeedback

BY ANNE C. HIGHLAND, PH.D.

When biofeedback first made headlines, it generated high hopes. It seemed as if technology had at last come to rescue us from pain and suffering. When these hopes crashed, as all unrealistic hopes must, then biofeedback was dismissed as just another expensive toy.

Meanwhile, serious research was going on, with unglamorous data analysis and follow-up studies. Now we can evaluate what biofeedback is and what it is not. Contrary to popular belief, biofeedback instruments do not change the body's functioning; instead, they monitor it. Biofeedback is a form of teaching. Using biofeedback, we can become sensitive to subtle body signals arising from very slight changes in our own physiology. Once we are aware of these signals, we can learn to control certain body functions so as to lose a painful symptom or to regain a lost ability.

Although biofeedback has proven effective in helping people gain control over a variety of physiological functions formerly thought to be purely involuntary, its greatest use at present seems to be in treating stress-related ailments Research suggests that people who have headaches, high blood pressure, jaw clenching (bruxism), or muscle spasms as a result of prolonged stress are likely to be helped by biofeedback therapy if they are willing to take an active role in regaining and maintaining good health. Biofeedback alone teaches the person how to gain voluntary control over the symptom, and the therapeutic procedures that often accompany biofeedback help the person become aware of why the problem occurred and how such problems might be prevented in the future.

There are several types of biofeedback equipment, all of which monitor body signals and feed information about extremely small changes in body functioning back to the patient either by an auditory signal, consisting of a variable tone or set of beeps, or by a visual display, which is often a light bar that fluctuates with the body signal being measured.

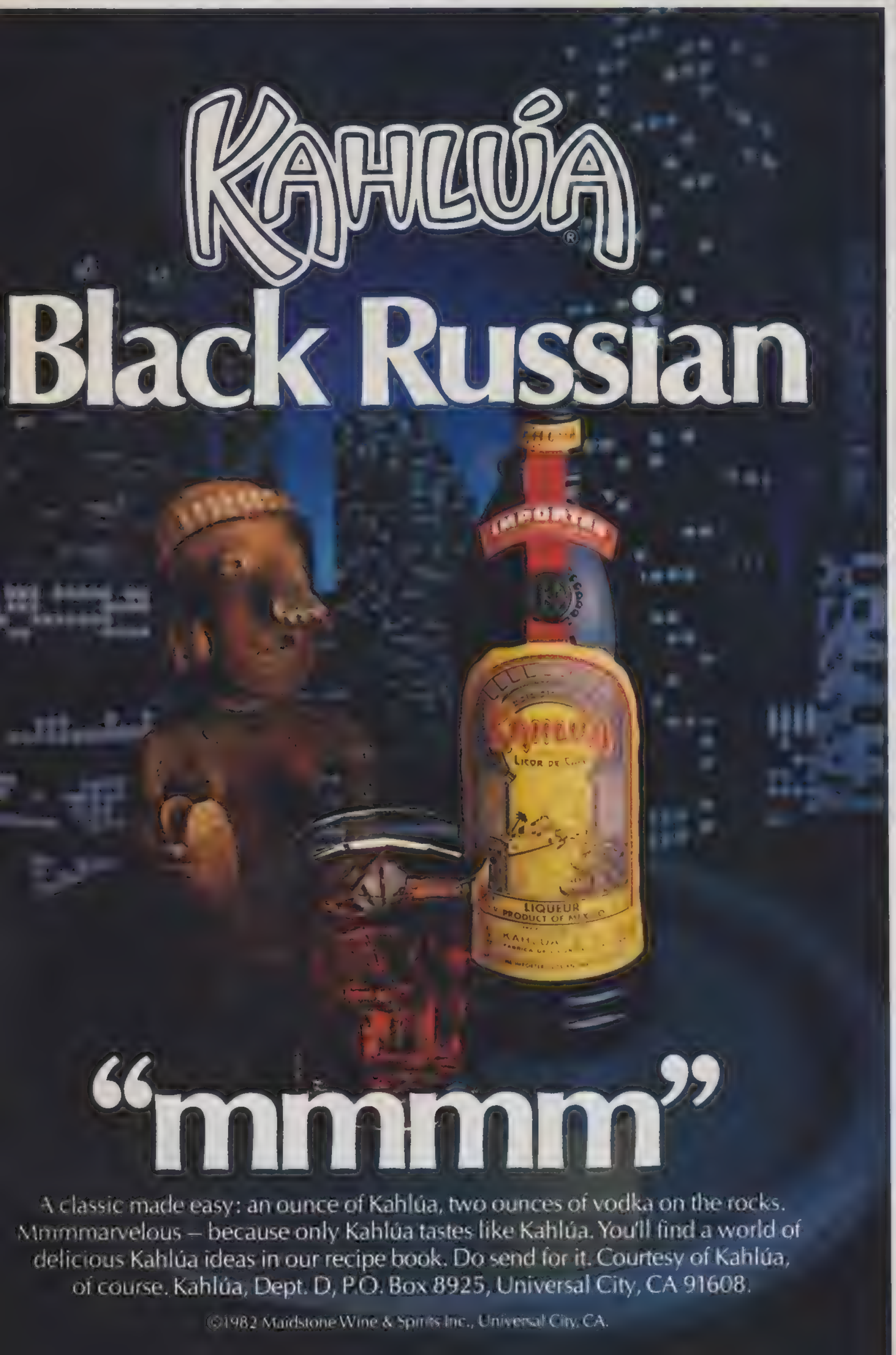
The most common biofeedback instrument is the electromyograph, or EMG, which measures muscle tension. Three electrodes, two active electrodes and one ground, are placed on the surface of the skin, held in place by adhesive tape or an adjustable band. For headache control, electrodes are usually placed either on the forehead or near the back of the neck. For other problems, such as spasms in the lower back, electrodes may either be placed on the particular muscle or be attached to both wrists, where they monitor the tension in a large group of muscles of the torso.

EMG biofeedback is usually used to teach a person how to relax a muscle or muscle group when excessive tension causes unpleasant symptoms. However, it also is being used in some rehabilitation centers for the opposite problem: in cases of paralysis, when there is some residual function in the muscle, biofeedback can help the patient learn how to increase the tension of the muscle and sometimes even regain use of the muscle.

Another common biofeedback instrument is the temperature trainer. A small sensor is fastened by adhesive to the body, usually to a fingertip. The temperature trainer is sensitive to temperature changes of hundredths of a degree, so the patient can become aware of extremely slight changes in finger temperature. This sensitivity makes it easier to learn to warm the hands.

Changing the temperature in parts of our bodies may sound impossible until we consider that our blood vessels are surrounded by tiny muscles. If they are contracted, the blood flow to that organ or part of the body is reduced; if they are relaxed, the blood flow increases. The tension in these tiny muscles is not usually under voluntary control, although there are scientifically documented reports of the ability of certain Indian yogis who have gained this kind of control over parts of their circulatory systems. Temperature training with biofeedback can give a person voluntary control of this normally involuntary function.

People under chronic stress may find that their hands are often cold; "cold feet" is an expression based on the same physiologic pattern. For people troubled with excessively cold hands and feet, temperature training alone may be indicated. Some migraine sufferers report that their hands get cold just before the headache starts, so learning to raise the hand temperature can help them abort the headache. Temperature training is often used in addition to EMG training for people with problems arising *(Continued on page 144)*



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betty hanson

BIOFEEDBACK

(Continued from page 134)

from muscle tension and with general emotional hyper-arousal.

Other biofeedback instruments measure other physiological changes. The Galvanic Skin Response or GSR measures changes in sweat gland activity and is the best-known instrument in lie-detector testing. The EEG monitors brain-wave activity, and other instruments monitor heart rate and blood pressure. In some cases, special instruments are developed to treat unusual disorders like poor sphincter control.

The majority of biofeedback patients seek this therapy because they have ailments resulting from prolonged stress. When our ancestors had to fight for their lives or flee, those who had responsive bodies were more likely to survive. Today, when the dangers we face are usually threats to our emotional well-being, we still respond with the same physiological changes. This pattern, called the "fight or flight response," produces changes in our hormone balance and affects a cluster of body processes including heart rate, digestive system activity, blood pressure, and breathing pattern.

The stress we face today is less likely to be a brief, focal situation; the stress and its physiological effects may continue for days or months—far beyond what our bodies can tolerate and still remain healthy. We may not be aware of the destructive effects of long-term stress on our bodies until we develop a stress-related ailment, perhaps colitis in one person and high blood pressure in another. It seems likely that inherited predispositions play a part in determining what symptoms we develop from prolonged stress.

It is possible to learn a pattern of response that counteracts the debilitating effects of stress on our bodies. This has been named the "relaxation response" by Herbert Benson, M.D., who has used his Harvard laboratory to investigate it. He finds that the relaxation response is evoked by a cluster of techniques with which we all have some familiarity, such as deep relaxation, meditation, and certain yoga practices.

Dr. Benson lists four requirements that all techniques for relaxation have in common: (1) a quiet place, (2) a comfortable position, (3) a passive attitude, and (4) the repetition of a peaceful word or phrase to reduce the chatter of the mind. Dr. Benson recommends practicing the relaxation response for one or more ten- or twenty-minute periods every day to counter the effects of unavoidable stress.

Biofeedback could be considered an alternative path to achieving the relaxation response for people who have not succeeded in other methods. People who have lost touch with the subtle signals from the part of their bodies most affected by stress can re-learn these signals as they find out how to control the auditory or visual feedback from the instruments monitoring their bodies. With further practice, they learn how to produce the same state without the instruments.

After learning to relax the muscles producing the symptom, it is usually easy to learn to enter a state of deep relaxation which is a natural antidote to the fight or flight response with its attendant ills. At the conclusion of therapy people continue the benefits of deep relaxation by some form of daily practice, which may be a routine of tensing and relaxing certain groups of muscles, imagining a flow of warmth progressing up the body from the toes, meditation, or some other relaxation technique.

While biofeedback can give a person voluntary control over a distressing symptom like a headache, and deep relaxation can counter the effects of stress on the body as a whole, psychotherapy can augment the treatment by focusing on how the person came to be under so much stress and what alternatives exist to reduce the stress.

A woman may find that she achieves success in her career but is disabled by headaches that vanish when she recognizes that she has ignored her need to be nurtured. Another woman may discover that a muscle spasm in her shoulder ceases to trouble her when she realizes how angry she is at her husband's expectations of her. Biofeedback plus psychotherapy can be a powerful pair of techniques giving the patient and the therapist the flexibility to move between the two as needed.

In some clinical practices, biofeedback is administered by a trained clinician under the supervision of a psychologist or medical doctor. In other practices, all therapy is administered by a psychologist. The advantage of using a trained biofeedback clinician is financial: a clinician's time is less costly than that of a doctoral-level psychologist. The advantage of having a psychologist conduct the therapy is that he or she is able to treat not only the ailment but also the person whose life style and pattern of thinking resulted in the symptom. If a patient has some difficulty learning voluntary control of the symptom from the biofeedback instrument, the psychologist can help the person to work through what is blocking the therapy. ▽

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Money

The tax game's new rules... new-wave charge cards... small-spender investments...

By Lisa Gubernick

TAXES: THIS YEAR'S MODEL

In 1981, Congress approved the biggest tax cuts in history—then, in 1982, turned around to pass the biggest tax increase ever. As a result, this year, you'll be paying more for telephone service, plane tickets, and tobacco. Congress has closed tax loopholes and raised penalties for those caught cheating; and the government intends to keep closer tabs on dividend and interest income by requiring brokers and bankers to withhold 10 percent of those monies. So even though income tax has not been raised, you are probably going to spend considerably more on Uncle Sam's support in 1983 than you expected. The new laws permit the IRS to step up tax-shelter investigations. Robert A. Stanger, head of a tax-shelter research firm, believes that chances of an audit for people investing in sophisticated shelter deals have more than doubled in the last year. Now, if the IRS disallows a shelter, the penalty is costlier than ever—up to 30 percent of the amount disallowed, making it "increasingly dangerous to flirt with the grey areas of the law," Stanger reports. Now is the time for delinquent taxpayers to bring themselves up to date: this year, late fines jump to 16 percent. "The government intends to raise millions of dollars by demanding compliance with the new laws," says Martha L. Jay of Peat, Marwick, Mitchell & Co., "so be aware of the changes and be sure to comply."

THE FEELING'S MUTUAL

If you have less than $25,000 to invest, a big concern is how to make money in the stock market without having your profits wiped out by broker's commissions. The solution may be mutual funds, which pool investors' money to buy a range of stocks, offering the safety of diversification without high commissions.

There are two types of mutual funds: income and growth. Income funds invest in stocks and/or bonds whose attractiveness lies in their high dividends. Growth funds invest in more volatile stocks with the potential for high growth. Investors seeking stability would choose income funds, says Gerald Perritt, executive director of the American Association of Individual Investors, while growth funds are for those willing to take more risks for greater gains.

Experts advise finding a mutual fund that's in a "family" of funds, which allows investors to switch among money-market, tax-free, income, and growth funds, without a fee. The ability to move quickly is crucial according to William E. Donoghue, author of *Donoghue's Mutual Funds Almanac for 1982* (Donoghue Organization). He points out that investors must be far more vigilant when they are in the stock market than when they're in money-market funds.

"With money funds you can check returns once a month; but with mutual funds, you must look at the market almost daily. If it drops, get out—you can always get back in if it starts going up again." Donoghue believes that investors should start moving from money-market to mutual funds once interest rates drop below 12 percent, becoming fully invested at 9 percent. "When rates turn around, put 25 percent of your money back into money-market funds for each percentage point shift," he says. "Families of funds provide investors with the flexibility of moving back and forth—and they should take advantage of it."

ELECTRONIC CHARGES

The future of credit is here—Electron Visa, which, according to Visa International president Dee W. Hock, will be introduced some time this year. What makes it different from all the other plastic in your wallet? When it's first introduced, Electron Visa will function simply as an automatic cash card, enabling you to get money from the Visa network around the world; but the system's technology opens it to an incredible range of uses.

Dial-in terminals—to be placed in stores, restaurants, hotels—will be electronically linked to a worldwide computer network, so that your account is kept not only up-to-date but up-to-the-minute. The card will be difficult if not impossible to counterfeit; and stolen cards can be invalidated instantly through the computer. And because Electron Visa is a debit card—meaning that charges can be automatically deducted from your bank account—as well as a credit card, anyone who uses a bank could be eligible to have one.

How soon will all this be available? Industry analyst Spencer Nilson says it will take five to ten years to phase in all the services Visa is promising.

HOW TO BUY A "T-BILL"

Buying Treasury bills is almost as easy as depositing money in a bank, and they are just as safe as a certificate of deposit. Even better, all interest is free from state and local taxes. Three-month, six-month, and one-year T-bills are offered for $10,000 and up. Two- to three-and-a-half-year notes are available for $5000; four- to ten-year notes require only $1000. Treasury bonds also require $1000, and their maturities range from ten to thirty years. Usually, the longer the maturity, the higher the interest—so if you think interest rates are rising, buy T-bills; if you believe they are falling, buy notes or bonds.

The least expensive way to buy a government security is through a branch of the Federal Reserve Bank, either in person or by mail. Or, for a $25 to $50 fee, your broker or banker will fill out the one-page form for you. Once you've bought them, Treasury bills and notes are not very liquid; it is possible to resell, but the commissions charged on transactions under $100,000 can eat up your profits. Generally, it's best to buy securities you can plan on holding until they mature.

For more information, write for "Buying Treasury Securities at Federal Reserve Banks," from the Federal Reserve Bank of Richmond, Public Services Department, Box 27622, Richmond VA 23261.

ART APPRECIATION: COLLECTING PRINTS

For novice collectors, prints are an excellent way to enter the art market. "People who have had only inexpensive works on their walls generally have trouble paying more than the price of a new car for their first investment in art—and unlike painting and sculpture, fine-quality prints can be had for under $1000," says Marc Rosen, head of Sotheby Parke Bernet's print department.

The question is, how do you know whether the picture you've fallen in love with is fairly priced? Rosen's standards for judging prints take into account a work's quality, condition, rarity, and state—artists frequently refine plates several times, before reaching the desired result, and values vary accordingly. As far as quality and condition go, Rosen says, "It's almost always better to buy a fine work by a lesser-known artist than a low-caliber print by a master," noting that the same Rembrandt image can sell for $3600 or $70,000. Rosen emphasizes that rarity is no substitute for quality. "In conjunction with quality, rarity can add to a price, but even if a print is by a well-known artist, if people aren't familiar with it it may not attract interest at auction," says Rosen. "People tend to feel more secure buying things for which there is a regular market."

As with any investment portfolio, Rosen believes diversification insures appreciation: "Collectors who buy a range of work from a particular period will find that overall value will rise even if each artist's work doesn't go up equally quickly."

THE ART OF FASHION
CALVIN KLEIN

For Spring '83, Calvin cuts a seductive silhouette. Curvy jacket of creme wool flannel, and black dotted crepe de chine blouse, punctuated with savoir faire. The satin linen skirt, brilliant in cobalt blue. From the collection in Vendome, Downtown, Eleventh Floor. Hurry, Spring.

KAUFMANN'S

VOGUE, February, 1983

ALFRED SUNG

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These days the word "classic" appears on everything from menus to marquees. Its meaning is anybody's guess.

At The Talbots, we prefer words to mean something specific. That's why, when we refer to our line of clothing, shoes and accessories, we use "classic" in some very precisely defined ways.

HOW WE USE THE WORD "CLASSIC"

There's a timelessness to the design of a "classic." We look for clean, balanced lines with a flattering, contemporary appearance. Anything that will detract from a garment's lasting appeal is unacceptable.

We want you to feel comfortable and look your best in everything you buy from The Talbots, whether you wear it now or seasons from now.

"Classic" is always right.

"Almost right" isn't good enough for us, or for you. For example, one of our buyers discovered a wrap skirt that had pockets which we felt made the skirt unflattering to the wearer.

We asked the manufacturer to remove the pockets for us, giving the skirt a more "classic" appeal.

A "classic"–whether clothing, shoes or accessories –has a flattering, contemporary appearance.

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Only items of the highest quality will last the longest time. Therefore, a "classic" article of clothing must be made according to very strict standards.

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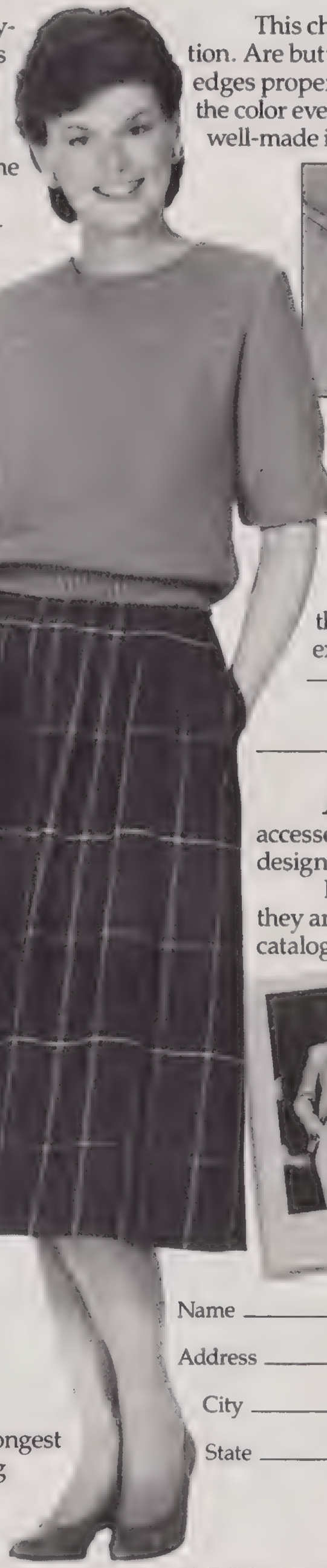
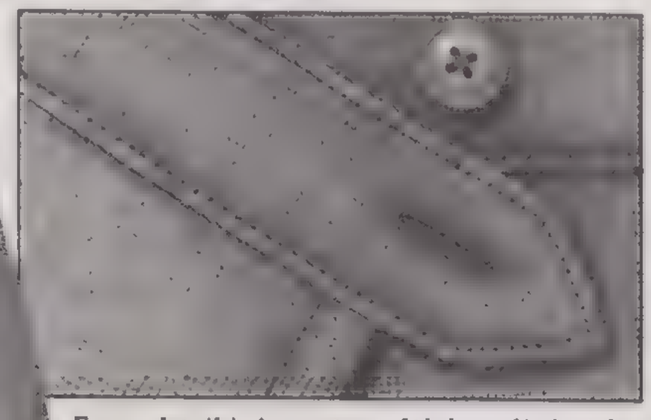


This checklist covers all aspects of garment construction. Are buttonholes expertly finished? Are seams and edges properly sewn? Is the fabric weave consistent, and the color even throughout? An article of clothing that's not well-made is never fashionable.



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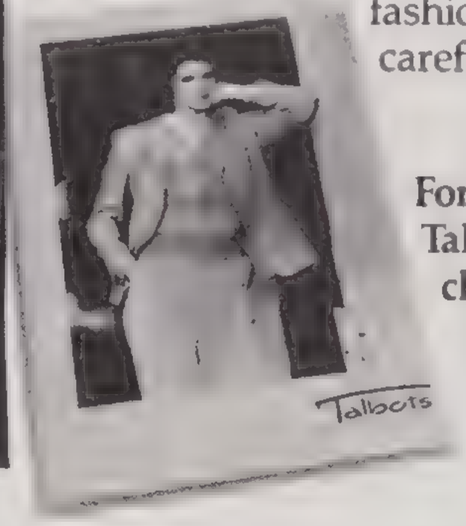

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YOUR LETTERS

(Continued from page 20)

blame of lack of credibility on men who underestimate women. How ridiculous! If a woman sincerely seeks credibility she will break those preconceived notions. Nancy K. Burke
Bloomington IN

October ovation
I want to congratulate you on the October issue. Your coverage of the French Collection was the best I've seen in years. I've been a subscriber since 1951 when I was a student at F.I.T., and I think this issue compares to French *Vogue* and *L'Officiel.*

As a dedicated Francophile, I also appreciate the articles about France and the couture background. I'm a dressmaker, and I can relate to that story . . . keep up the good work.
Cécile Désilets
Warren RI

New aides for divorce
Thank you for your article, "The Marriage and Divorce Report" by Ellen Switzer in the October 1982 issue.

As a psychiatrist and divorce mediator, I am pleased to see that Vogue offers its readers information about alternatives to the adversarial process.

Having had many years of professional experience in helping couples to resolve the highly emotional and painful experience of divorce, I am convinced of the need for a more humane approach than that which the adversarial system fosters. Divorce mediation is the most viable alternative. . . .

It has been my experience that divorce mediators are *usually* mental-health professionals, not lawyers. The legal profession is moving slowly to incorporate this new method into the traditional approach of the adversarial divorce ("lawyers tend to feel a divorce . . . is an adversary process"). Mental-health professionals are specially trained to be sensitive to the complexities and pain of separating. As Ms. Switzer mentioned, and I would like to emphasize, a team approach of attorney and mental-health professional is a very desirable arrangement, but not necessarily an essential one. The mental-health professional trained as mediator can prepare the groundwork upon which the final legal settlement can be constructed. . . .
George Landberg, M.D., Director,
Advocates for Children
and Families in Divorce, NYC

The October "Marriage and Divorce Report" states "a mediator is usually a lawyer," and "when the team approach is used the second mediator is often a psychologist or social worker who helps with the emotional trauma." . . .

Most divorce mediators are presently mental-health clinicians (psychologist, social worker, family therapist); many are lawyers; some are physicians, accountants, teachers, or members of the clergy. Divorce mediators may be from any professional discipline, and may work individually or in teams of varying combinations.

Your focus on lawyers as divorce mediators may account for your statement that "fees average $75 per hour." That high estimate is likely to represent the average attorney's fee, rather than non-attorney fees. Many agencies and individuals offer divorce mediation for $30-$60 per hour. Free court-connected divorce mediation services are also available in many communities. . . .
Marcia Lebowitz, MSW, ACSW Director
Children's Divorce Center
Woodbridge CT

Getting sick—choice or chance?
In your September, 1982 issue under "Mind Health" there is an article written by Carol Tavris. . . . I do not understand the distinction she makes between a person's accepting responsibility for staying well and yet NOT accepting responsibility for getting sick. If we are responsible for only part of our lives, then who or what controls the balance? If she does not believe in fate or genes or the System as controlling forces, then she must have some other explanation. I am curious to know who or what that is. . . .

As a human being on this planet I do have an opinion which is based upon my own experiences and personal studies. I assume total responsibility for everything in my life, including my state of health. I cannot logically or spiritually place that responsibility anywhere else.

Ms. Tavris' closing statement, "We would do well to realize that some things are under our control and others are not and that the first step toward psychological and physical health is to learn which is which" is made by a doctor?, a psychiatrist?, a therapist?, a soothsayer? In making such a statement I would have to assume Ms. Tavris knows how to make that distinction and she would do her readers a great injustice by not sharing that information with them and me. . . .

My closing statement is, "We would do well to realize that anything is possible in this world, and the best thing any of us can do is to keep an open mind." Kathleen D. Chase
Dallas TX

Author's reply: *First, I am a social psychologist, Ph.D., fully qualified to evaluate psychological research. Second, I believe I can indeed make distinctions between what we can control (diet, for example, and exercise) and what we cannot control (our genetic predispositions, air pollution, contaminants in our environment).*

In any case, the point of the item was that among women with cancer, those who were the healthiest, psychologically, did not blame themselves for becoming ill but did take responsibility for their continued treatment. In contrast, those who blamed themselves for their cancer tended to feel guilty and miserable. People who, like Ms. Chase, "assume total responsibility for everything" may feel safe and healthy and in charge of their lives while things are going well—but the worry is what happens to them if disaster, accident, or unavoidable illness strikes.

Feelings for fathers
I am so sorry to see Caroline Seebohm express such discomfort with husbandly participation in pregnancy as well as fatherly participation in childbirth (September, 1982, "Parents; Fathers: Tender Feelings Are 'In' "). Perhaps she would also prefer artificial insemination?

Fashion (what's "in") follows social mood, not vice versa. Social mood today is a new lust for family living. Long live this lust!
Ruth M. Pond
Brooklyn NY

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Horoscope

By Maria Elise Crummere **February**

Your Aquarius profile: The new, the original, the untrodden path—that's where adventurous Aquarius can be found. Those born under the sign of the Water Bearer, the intellectual, possess an air of mystery, unpredictability. Only a sensitive person can truly understand them. Though self-reliant, they are just as sincere and compassionate—friendship with an Aquarius is indeed golden

Aquarius

JANUARY 20–FEBRUARY 18

After last month's frenzied pace, early February will feel like a big, soft easy chair. Use this quiet time to organize your personal and professional life, for the new moon on the 14th escorts you into the winner's circle once again. Socializing on the 18th and 19th earns you extraordinary popularity. Then, with encouraging Mars crossing Venus, your money house, until the 22nd, finances take a sharp turn for the better. The big payoff days: the 23rd and 26th. February's finale is on a glorious high note, too: a delightful surprise!

Pisces

FEBRUARY 19–MARCH 20

Pisces is cast in the lead of a prodigious project from the 12th to the 22nd. Your ruler, Neptune, the masquerading theater planet, is in league with Pluto, the political planet—so everything's done on a grand scale! Idealistic Pisces spies the chance for glamour and recognition; instead, tend to practical matters and the needs of others. Escape the throng the last week: devote yourself to a loved one.

Aries

MARCH 21–APRIL 19

You've got a lot to say, Aries—now's your chance! Your best bet: say it in writing, advertising, or public relations. Then, romantic Venus links up with Mars from the 15th to the 22nd, and it's better to express yourself on a personal level: a satisfying alliance is at hand! Keep cool when your routine is interrupted from the 23rd to the 28th: a big decision is demanded, but put it off. Decide on a brief vacation, instead!

Taurus

APRIL 20–MAY 20

Head-strong Taurus is put to the test from the 1st until the 22nd. Retentive Venus and irresolute Pisces rope you into a stressful state of indecision. Don't drag your feet! You must yield to the pressures of business partners on the 17th. Proving yourself on the 19th could precipitate a showdown the 22nd. As the atmosphere clears on the 23rd, Taurus, undaunted as ever, charges off on a new path.

Gemini

MAY 21–JUNE 21

Blithe-spirited and spontaneous Gemini feels grounded by routine practicalities until the 14th. The reason: your ruler, Mercury, is passing through pragmatic Capricorn. Don't wallow in self-pity! Instead, make ready for the stimulating venture due with the new moon on the 14th. Work around an obstacle on the 18th. On the 21st, a striking proposal sends you back on course—headed for financial security and a surprise from a friend!

Cancer

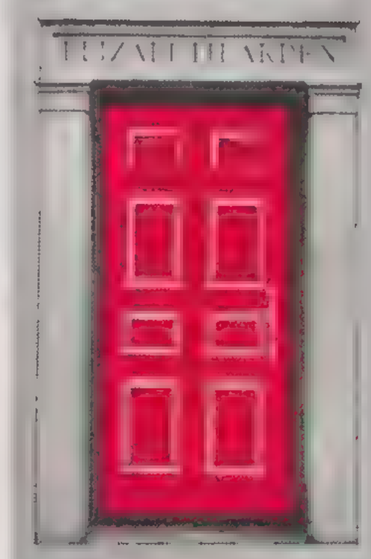
JUNE 22–JULY 22

Plan for the month: plan for the future! During the first two weeks, with your associates in charge, you are observing, assessing, culling what you can. Two valuable allies arrive with the new moon on the 14th: one to assure you of financial protection, the other to help execute your new plan. Analyze the situation carefully. Is it really in accord with your set of values? Only if it is will it be fruitful.

Leo

JULY 23–AUGUST 22

A Leo left in the dark? A rare occurrence! But it might happen from the 1st to the 19th as the Sun, your ruler, is in Aquarius, putting others in the limelight. To counteract: Establish new interests—the 2nd and 3rd are ideal days—to assure the attention you love. Day 12 is ripe for a new venture, while new friends spark interests on the 15th. The 19th is your stellar day! *(Continued on page 160)*



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HOROSCOPE

(Continued from page 158)

Virgo

AUGUST 23–SEPTEMBER 22

For the first thirteen days, it seems power is everywhere but in your hands! You can expect neither significant activity nor romance—with one exception: social success on the 2nd. Forego any decisions on the 5th. But take heart! Security surfaces on the 14th. Remain alert, though associates who take a dim view of your designs may bring an end to the association on the 23rd.

Libra

SEPTEMBER 23–OCTOBER 23

Libra's usual flow of social occasions is cut off the first 13 days. The culprit: a series of thwarted communications. Pleasure-loving you feels restless—and so very bored! Perk up: activity resumes after the 14th, though the 18th may see another snag. The 22nd will be so glorious it will seem to pass in seconds! Don't let it end before acknowledging an important proposal. February demands that those born under the sign of the scales prove they can balance the ups and downs.

Scorpio

OCTOBER 24–NOVEMBER 22

Aspiring Scorpio continues last month's impressive ascent to professional power—showing no sign of yielding from the 1st until the 14th. Both acquisitive Venus and motivating Mars help secure your success in financial areas. But beware: the boom will subside. After the 14th, proceed with caution in work and in love. Dissect the minute details in news of the 18th, and don't be misled by a suggestion made on the 22nd.

Sagittarius

NOVEMBER 23–DECEMBER 21

Keep your ears open—for good news and bad—and believe what you hear! This month, with communicative, perceptive Mercury in your sign, you will be inundated with a continuous flow of information. Deal immediately with that nagging problem on the 18th—or it might spoil your plans. A surprise suggestion on the 21st could very likely bring about a financial windfall. A new love in the air on the 25th promises to be sensational!

Capricorn

DECEMBER 22–JANUARY 19

The odds are in, and you're favored to win! From the 1st til the 14th, lots of information comes your way; keenly assessed (a Capricorn specialty), it earns you great rewards. Organization's advised for the 2nd, while the 6th is better suited for socializing. Initiate a financial plan on the 14th, but attach no signature to it! Promise nothing on the 18th, either. The major project still incomplete by the 21st is better abandoned.

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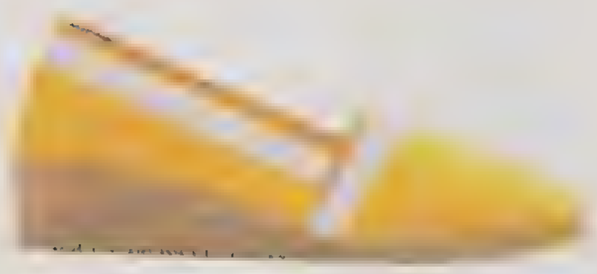

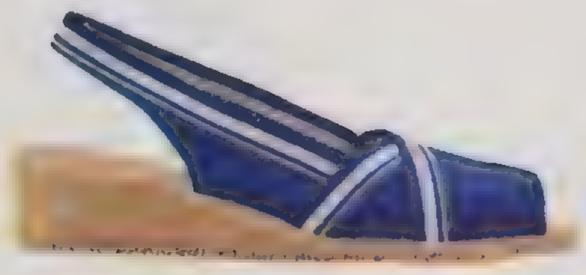

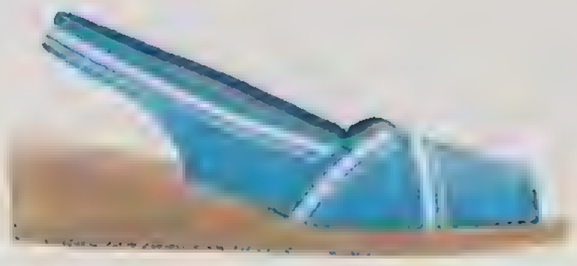

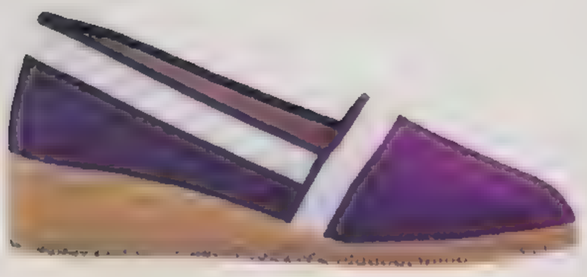

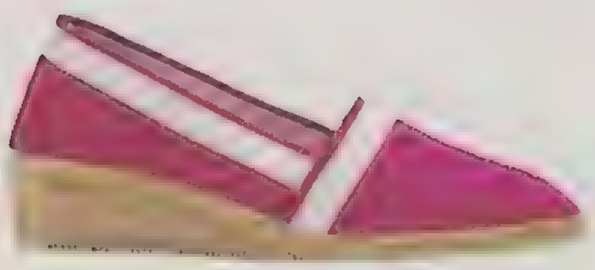

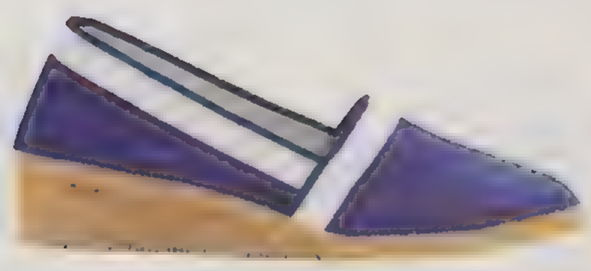

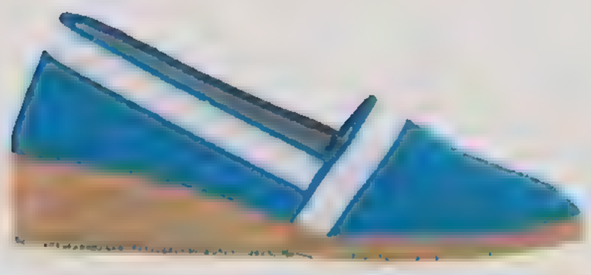

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—Nancy Toner

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corporate fitness

Companies profit from it, but the real winner is the working woman

BY JANICE KAPLAN

ALBERT WATSON

Exercise may have a high priority in your life; but, when you work in an office all day, how do you find the time? One way: Exercise *at* your office. Fitness programs are a standard benefit at some of the country's most successful companies. Many corporations are finding that offering programs is one way that working women become happier, healthier—and more productive—on the job.

Elaine Bond, the only female senior vice president at the Chase Manhattan Bank, New York City, spent twenty-four years at another company—climbing to the top, and telling herself that she should take better care of her body. "But I *always* had other things to tend to, and I couldn't make time in the day to exercise," she says. When she switched jobs and found Chase's Cardiovascular Fitness Lab just an elevator ride away, she was enticed. "It was so convenient that I started going three times a week," she says. "You need an intellectual commitment to start exercising; but after a while, your body tells you not to stop."

AT A TOUGH, COMPETITIVE COMPANY, IT MAKES SENSE TO BE FIT

If your body doesn't send the message loudly enough, the people who run most corporate fitness programs will. At Chase, there are some five hundred active participants in the fitness program (it's open to those at or above the vice-president level), and a six-month waiting list for enrollment. If you don't maintain a reasonable level of attendance, you're dropped.

"There's a joke around here that you know you're out of the program when your sneakers are sent back in the inter-office mail,"says one woman vice president. For Elaine Bond, imposed guilt worked well. Once, when she began to lag in motivation, a single phone call got her back to the gym.

Some of the pressures of corporate America are best handled when you're fit. "I get very wound up in my job," says Lori Resnick, a senior financial analyst at the Xerox Corporation, "but I go down to our gym every day when I'm in the office. It's the best outlet I can imagine." The gym, in this case, is an elaborate fitness center at the company's headquarters in Stamford, Connecticut. As at most corporate fitness labs, you don't just exercise—you're given a health screening, stress test, and analysis of cardiovascular risk factors.

Corporate fitness labs are generally planned so that you can take just one hour away from your desk (including time to shower and change) and still be sure of getting a solid workout. The secret: A carefully designed training circuit with equipment like treadmills, rowing machines, stationary bicycles, and weight-training machines. Exercise physiologists and fitness instructors tailor the circuit to your needs.

There are generally more men than women in corporate gyms—a reflection of overall numbers, rather than interest; but it's often the women, working extra hard to prove their executive abilities, who benefit most. "There's an understanding here that being away from your desk to exercise is okay," says one woman at Xerox. "At other companies, I've had the feeling that I had to sit in a windowless office all day to prove I was serious about my work."

These fitness programs *are* serious business; the bottom line is better health. Some companies are trying to prove that they actually save money with in-house fitness programs through more energetic workers and less absenteeism. They may be right. "I don't get as physically tired after a long day now that I'm exercising," says Elaine Bond. "And all the little aches and pains that bother everyone aren't as prominent. I feel looser, stronger."

Other advantages: Companies report that business even gets transacted in the gym. Executives arrange private conversations in the sauna or whirlpool—or a chance conversation in the relaxed atmosphere of the gym inspires a new idea. Some companies mix executives and employees in the gyms, others don't. Generally, the embarrassment of confronting boss, secretary, or co-worker in gym shorts disappears quickly. "At the beginning, women go to the gym in groups," says a manager at Kimberly-Clark in Neenah, Wisconsin. "But you start to relax. *(Continued on page 166)*

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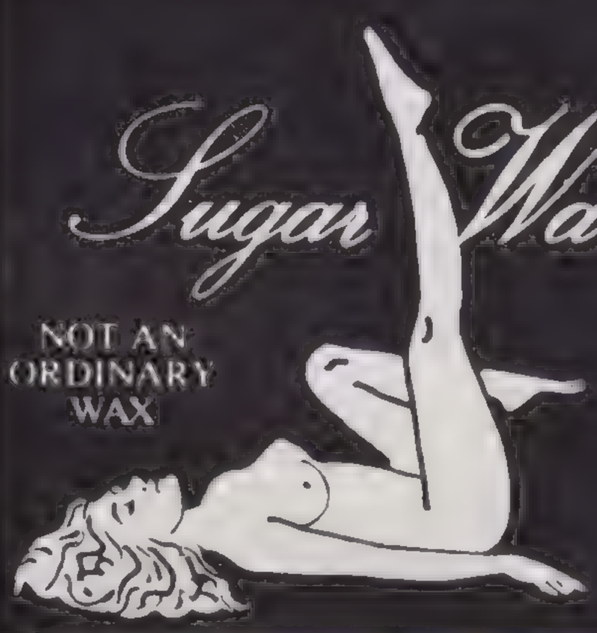

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CORPORATE FITNESS

(Continued from page 163)

Everyone is equal in a leotard."

At companies that encourage exercise, there is a mystique to being seen frequently in the gym. "Fitnesss is part of the life style here—and part of the working environment," says April Foley, the director of business planning at PepsiCo—which recently opened a two-million-dollar fitness center at its headquarters in Purchase, New York. The glass-enclosed facility is part of a one-hundred-and-fifty-acre complex that includes an outdoor sculpture garden and wooded running trails.

"You can always work exercise into your day here," says April Foley, "and at a tough, competitive company, it makes sense to be fit." She generally leaves her house at 6:30 A.M., her work clothes hanging in the back seat of her car. Before going to her own office, she spends an hour in the gym—then gets dressed for the day. (PepsiCo provides gym clothes, hairdryers, and other accessories in the locker rooms.) "By the time I get to my desk, the blood is pumping through my body, and I'm ready to tackle anything," she says. "Exercise is a better wake-up than coffee."

Some of the benefits of exercise can be measured, of course—the inches lost in the hips, the improvements in cardiovascular fitness—but, often, it's the intangibles that matter most. "When you feel good about your body, you feel better about yourself," says one PepsiCo executive. "Morale is great at a place where exercise is part of the day."

WHEN YOU FEEL GOOD

ABOUT YOUR BODY, YOU FEEL

BETTER ABOUT YOURSELF

A company that doesn't have an on-site gym can still support fitness. The Condé Nast Publications (of which Vogue is a part) had a surprise for its employees one fall morning when part of the company's lobby was turned into a temporary work-out studio: Music blared, fit men and women danced and exercised on mats, and T-shirts saying "To Good Health!" were distributed. The message was that Condé Nast was beginning a new health and fitness program—including subsidized health-club memberships.

"This company has a certain image and a real interest in health, beauty, and fashion," says Pamela van Zandt, Condé Nast's personnel director. "We wanted to offer a benefit that people really cared about; we've had so many requests for exercise programs that we were eager to respond."

A groundswell of interest can inspire even the most reluctant company. When the partners at one Manhattan law firm scoffed at the idea of exercise classes, a group of women associates began their own five o'clock fitness hour in the conference room. Some of the partners eventually joined in—and hired an aerobics dance instructor for the group.

More and more companies are sponsoring mini-courses in health, health-club membership and teaching stress management. Fitness programs improve employee relations on all counts. "When you need to get away from your desk, it's wonderful to be able to go slam some weights," says a woman executive. "It certainly beats shouting at your secretary." ▽

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What works—when you're active, in the sun, in and out of water, out for an evening—hair that's waved off-the-face, caught up in back. It could be wet, held with setting lotion, or any one of the new light hair sprays, or slicked back with conditioner (perfect way to protect/treat hair under the sun). It's what you see, *above,* from Rick Gillette: "It starts with a beautiful cut—above the shoulders—that's as good wet as dry . . . that can be combed into a beautiful shape and held with a clip. It's that easy."

Coming for spring: sleek, small heads

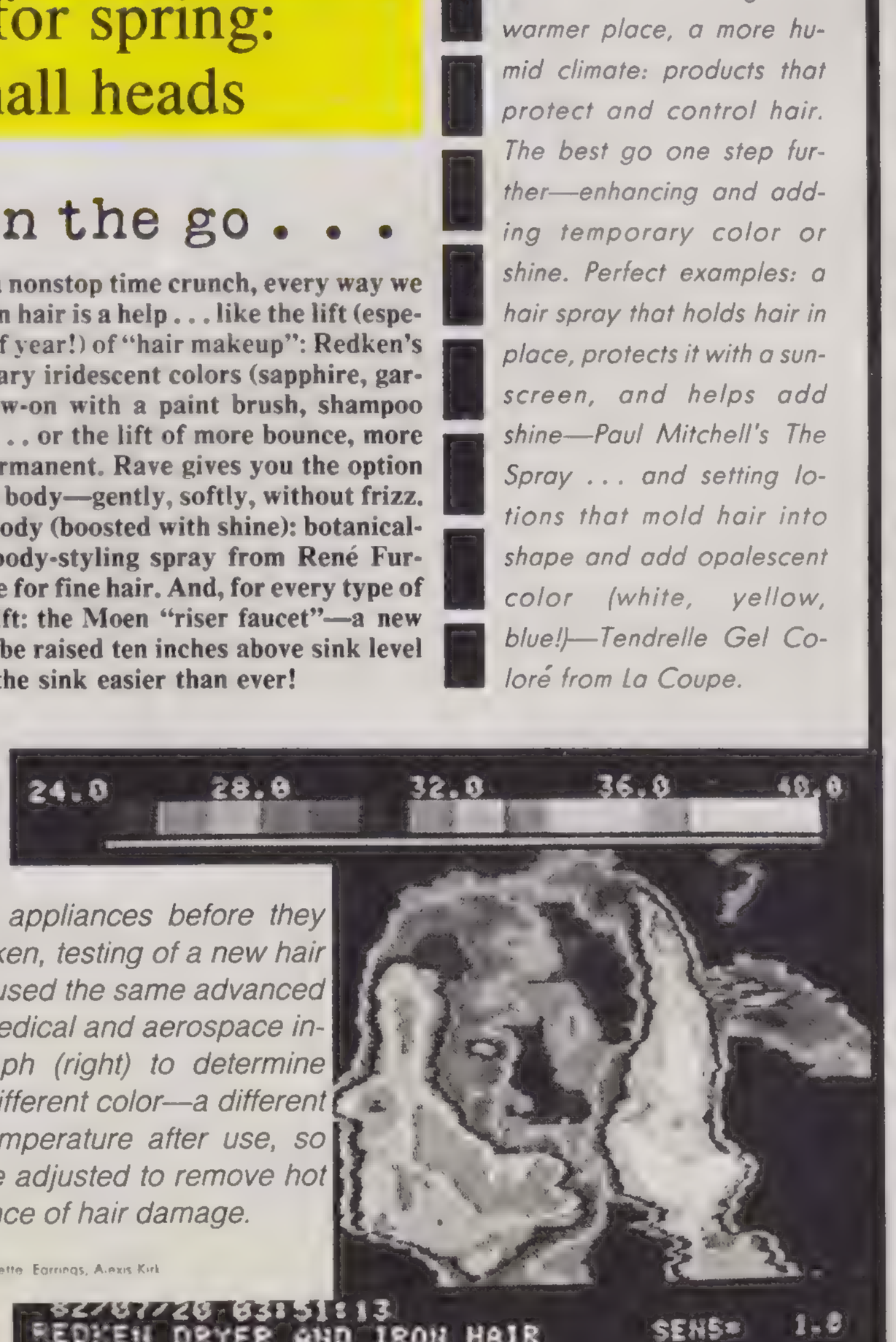
Checklist for heading to a warmer place, a more humid climate: products that protect and control hair. The best go one step further—enhancing and adding temporary color or shine. Perfect examples: a hair spray that holds hair in place, protects it with a sunscreen, and helps add shine—Paul Mitchell's The Spray . . . and setting lotions that mold hair into shape and add opalescent color (white, yellow, blue!)—Tendrelle Gel Coloré from La Coupe.

At home/on the go . . .

In what now seems to be a nonstop time crunch, every way we can take charge of our own hair is a help . . . like the lift (especially welcome this time of year!) of "hair makeup": Redken's new Scintillights, temporary iridescent colors (sapphire, garnet—five in all) that glow-on with a paint brush, shampoo out—available at salons . . . or the lift of more bounce, more body from an at-home permanent. Rave gives you the option of smooth, wavy, or curly body—gently, softly, without frizz. Fastest way to get more body (boosted with shine): botanical-based Fixateur Vegetal body-styling spray from René Furterer—especially effective for fine hair. And, for every type of hair, a different kind of lift: the Moen "riser faucet"—a new extension faucet that can be raised ten inches above sink level to make washing hair in the sink easier than ever!

REASSURING

. . . the testing of hair appliances before they reach our hair. At Redken, testing of a new hair dryer and curling iron used the same advanced technology from the medical and aerospace industries: a thermograph (right) to determine within one degree (a different color—a different temperature) hair's temperature after use, so each appliance can be adjusted to remove hot spots, reduce the chance of hair damage.



Top photo: JIM VARRIALE Makeup Rick Gillette Earrings, Alexis Kirk

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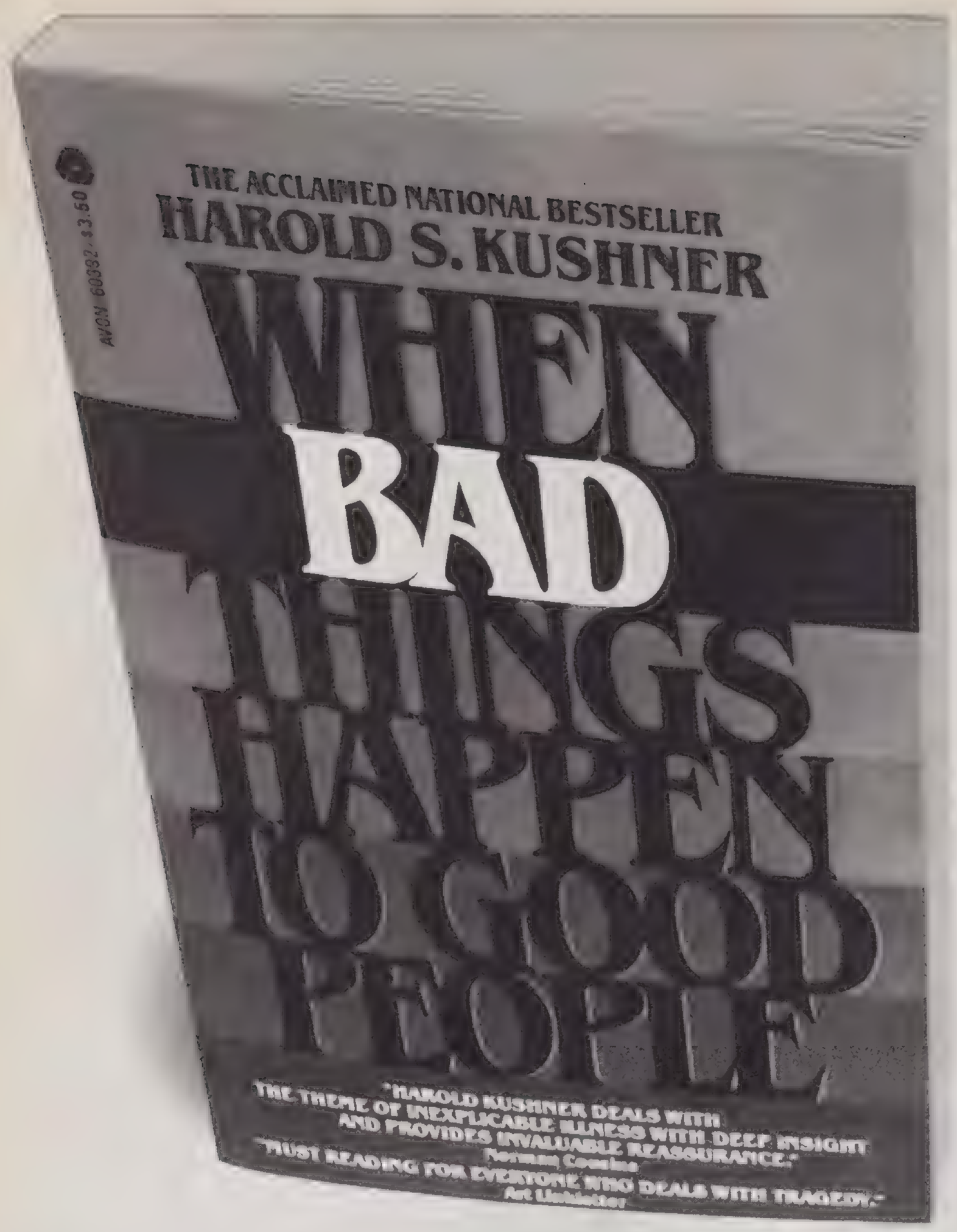

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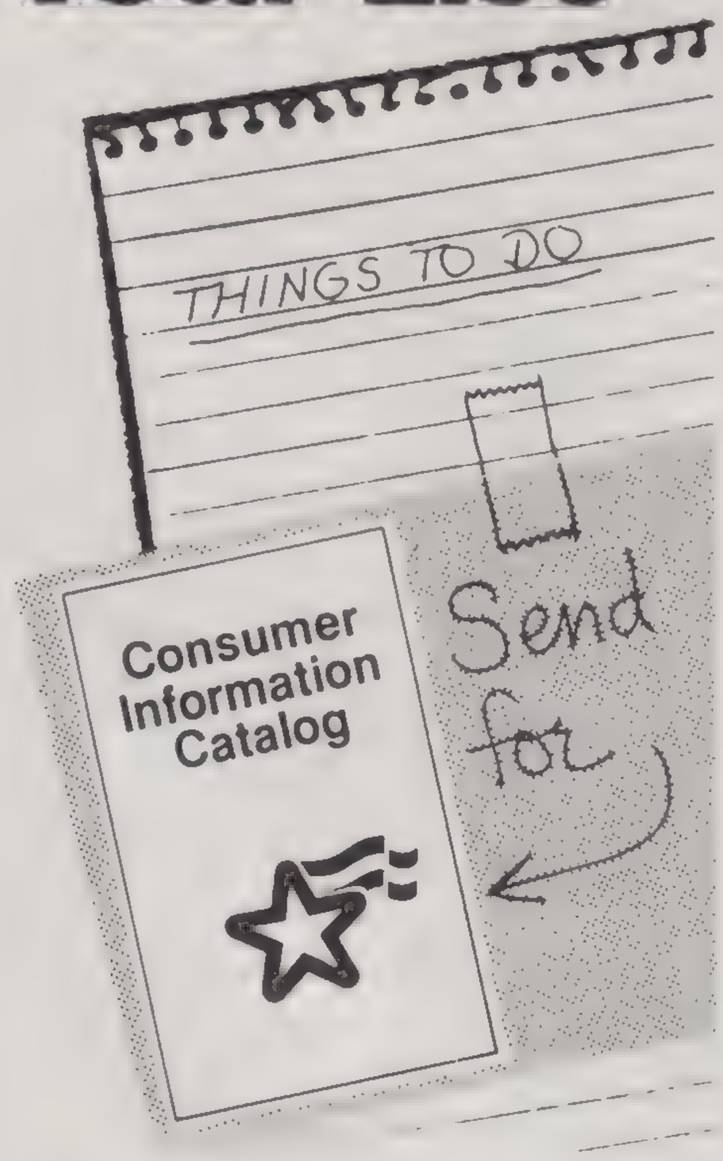

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HOW TO HAVE YOUTHFUL EYES.

Advice from CLARINS on controlling the first signs of aging.

Preventative aging. It's the action you start *now* to keep a youthful face for as long as possible. Some of the youngest looking women in the world have already made CLARINS a leading treatment authority.

CLARINS has created a new era of professional products for the face, bust and body that help postpone the signs of premature aging. They are unique: practical solutions for real beauty concerns. They are efficient: contain the most effective and time-proven natural ingredients, like camomile, cucumber, fresh cell extracts and elastin. Serious and safe: CLARINS concentrates on skin beauty care alone, and is dermatologically tested, of course.

WHAT YOU SHOULD KNOW

A woman's most intriguing aspect—her eyes—is also her most betraying! Because the skin around the eye area is the most delicate of the entire face, it has a low resistance to fatigue, stress and external aggressions. As a result, circles, bags, and shadows may appear. Next stop: signs of premature aging such as wrinkles, puffiness and crows feet.

WHAT YOU SHOULD AVOID

1) Oils or heavy creams should never be applied. The skin in this area is mucous-tissue and actually "puffs-up" when products with high oil content are used. 2) Do not apply eye make-up directly onto the skin without a protective barrier. 3) Do not tug, rub or pull area during make-up application and removal.

WHAT YOU SHOULD DO

To diminish the effects of time, weather, pollution and fatigue, CLARINS suggests: 1) Use only non-greasy products near the eyes to prevent swelling and protect this delicate skin from make-up. 2) Minimize the appearance of lines by applying a light balm. 3) Reduce the risk of irritation by *gently* removing make-up.

Talk to your CLARINS Skin Specialist today or write for our educational guide: CLARINS, Dept. VO2D, 540 Madison Avenue, New York, New York 10022.

	ACTIONS	KEY INGREDIENTS
EYE CONTOUR GEL with Plant Extracts	• Helps reduce bags, circles and small lines. • Revitalizes the eyelids. • Soothes when wearing glasses or contact lenses. • Totally greaseless.	80% PLANT EXTRACTS: • Camomile, Cornflower (soothing) • Witch hazel (astringent) • Marigold (relaxing) • Mallow (stimulating)
EYE CONTOUR BALM with Plant Extracts	• Helps prevent aging marks around eyes. • Revitalizes and nourishes the epidermis. • Moisturizes, soothes and relaxes. • Non-greasy.	• Rose, Cornflower (soothing, softening) • Filatov tissue extract, amniotic liquid (revitalizing) • Biological extracts (revitalizing, helps avoid aging marks)
EYE MAKE-UP REMOVER LOTION with Plant Extracts	• Removes eye make-up gently and thoroughly. • Helps strengthen lashes and makes them supple. • Respects the sensitivity of the eyes—has the same pH as a tear. • Relaxes and refreshes.	• Cornflower, Rose (softening, soothing) • Selected tensio-active elements (cleansing properties) • Protein derivative (helps strengthen lashes)

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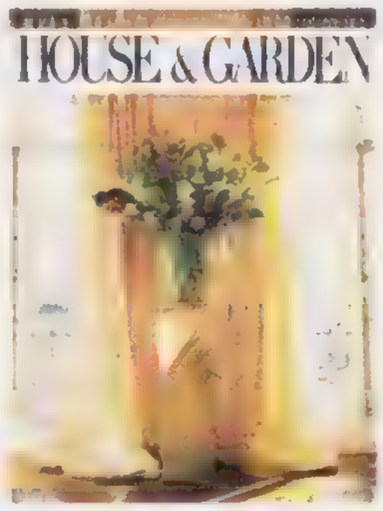

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Health

Risks of wearing "radiant" jewels...how drugs you take affect your baby...new way to save lives...asthma's hidden cause

By Melva Weber

PREGNANCY PRECAUTIONS

Alert for prospective and nursing mothers—the Food and Drug Administration (FDA) has proposed a standard warning to be printed on over-the-counter drugs that are absorbed by the body. It would read: "As with any drug, if you are pregnant or nursing a baby, seek professional advice before using this product."

Many nonprescription drugs safe for use by most people may be risky or dangerous for the unborn or newborn infant. Many substances cross the placenta into the bloodstream of the fetus, and many others enter breast milk. In most cases, medical science simply doesn't know what effects these drugs may have on the fast-growing and developing body and brain of the fetus or baby, and Arthur Hull Hayes, Jr., M. D., commissioner of the FDA, suggests that, if you are pregnant or nursing a baby, you ask your doctor's advice before taking any internal medicine.

Doris Haire of the National Women's Health Network, who heads the committee on health law and regulation, says the proposed warning is a step in the right direction but doesn't go far enough. She proposes a warning that would read: "Usage in pregnancy: The effect of this drug on the fetus and/or the subsequent development of the exposed offspring is unknown." Ms. Haire urges women to be aware that FDA approval of a drug does not mean the drug is safe for all users.

LIFESAVING DRIP

A brand-new emergency procedure, called endotracheal administration of drugs, already being used by paramedics and emergency physicians throughout the world, was developed by doctors at The Medical College of Pennsylvania in Philadelphia, under the direction of Michael I. Greenberg, M. D. The procedure puts drugs directly on lung tissue through a tube inserted in the windpipe. The large absorptive area of the lungs (a total of about 800 square feet in adults) picks up the drug rapidly and passes it into the blood. In many emergency situations, says Dr. Greenberg, the patient is in cardiac arrest and must have cardiopulmonary resuscitation and receive drugs at the same time. Veins may be collapsed, so inserting an intravenous tube to give drugs may be impossible. However, an endotracheal tube can be placed down the throat, and medication dripped onto lung tissue even if the patient is not breathing. Babies whose heart and breathing have stopped may be revived by giving epinephrine through a tube directly on lung tissue. There are, says Dr. Greenberg, at least seven emergency drugs that can now be given by this route and more are being added.

LET SLEEPING STONES LIE

It's possible, say two Midwestern physicians, to have gallstones that are "innocent"—that remain quietly in the gallbladder, never causing a pain or blockage. Medical opinion has been divided on whether "silent" gallstones are likely to cause trouble later, whether they increase risks of gallbladder cancer or other disease, and whether it's wise to have preventive surgery to forestall such problems.

Back in 1959, University of Michigan faculty members were enabled to have routine medical evaluations including a cholecystogram (X-ray screening for gallstones). In the some 3300 who underwent an initial screening, and over 1500 who had later evaluations, 123 people were found to have silent gallstones. Their medical histories up to 1980 reveal that none died of gallstone disease, and none acquired cancer of the gallbladder. During the years, sixteen of the group had episodes of gallbladder pain, and only three of these developed acute pancreatitis or had gallbladder attacks. All three had gallbladder surgery and recovered uneventfully. Of the others, eleven chose elective surgery.

William A. Gracie, M.D., and David F. Ransohoff, M.D., who assessed these records, concluded in The New England Journal of Medicine that at least for this population group (most of the study group were middle-aged American men) the majority of silent gallstones will not cause trouble and that surgery for nonsymptomatic gallstones is neither necessary nor advisable.

"SHINING" GEMS

Could your jewelry be radioactive? It's possible, but whether or not wearing radioactive jewels is dangerous is uncertain. Natural gemstones, such as citrine and topaz, can be transformed in color by irradiation with gamma rays or electrons, reports *Chemical & Engineering News.* This process does not leave the gems radioactive; but an alternative process, bombarding the stones with neutrons in a reactor, can. George Rossman, mineralogist at California Institute of Technology, examined a shipment of gems in which one was emitting radioisotopes of several types, which indicated the stone had been neutron-bombarded. Rossman's advice? Avoid wearing radioactive jewels. He adds that dealers who buy large quantities of gemstones are also buying Geiger counters so they can reject those that tick.

DECOR FOR ASTHMA RELIEF

Because allergies may be a special threat for people with asthma, a British medical team has explored the potential benefits of dust-controlled sleeping quarters for a group of severely asthmatic patients. The house-dust mite Dermatophagoides pteronyssimus, a microscopic creature, is responsible for much of the allergy suffered by asthmatics. The mite dwells almost everywhere in home interiors but is thickest in carpets, upholstery, and other fabrics.

Test patients lived for two months or more in hospital rooms where dust-carrying materials were minimal and in some rooms air was filtered. Living "dust-free" reduced their needs for anti-asthma drugs, raised their resistance to bronchospasms, decreased their hyperreactivity.

The researchers believe allergic asthmatics can benefit from dust-controlled home surroundings, by removing carpets, soft furniture, even soft toys throughout the house.

BEAR ESSENTIAL

A fuzzy blue teddy bear that "breathes" has a lifesaving mission at UCLA's Crump Institute for Medical Engineering, Los Angeles, California.

F. Eugene Yates, M.D., the institute's director, with Evelyn Thoman, Ph.D., University of Connecticut, study the breathing rhythms of newborn babies, following up on signals of possible trouble in infants who have unstable breathing and sleeping patterns, believed to have increased risk of developing serious conditions, including Sudden Infant Death Syndrome.

A mattress with electronic sensors, so baby is free of wires and connections, monitors the babies' sleep, breathing. When it detects unstable breathing, researchers insert the stuffed toy, which expands and contracts; and studies indicate that babies snuggle up to it and breathe in the same rhythm. The monitor-mattress tells whether the baby is adapting to the bear's regular breathing pattern.

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Time. The one thing all of us never have enough of. Which is why women today have become unofficial experts in a special kind of time-management: working out ingenious shortcuts, squeezing more time into boxed-in schedules already filled to the bursting . . . .

Many of the time-saving beauty "support systems" we rely on involve packing the most into early morning rituals . . . flossing teeth or polishing nails while watching the news . . . a facial mask in the tub . . . de-fuzzing legs, underarms, while hair conditioner "sets" or curling irons, rollers, heat up. One trick that saves seconds—putting face cleanser in a plastic pump dispenser, setting it up on a shower shelf. Along the same lines, Certalab International's Pressdent, a minty, fluoride toothpaste dispenser-packed like liquid soap, lasts triple the time of conventional paste.

Double-duty beauty products have long proved themselves invaluable in getting the better of time . . . switching to an all-in-one body-and-face moisturizer (Formula 405 lotion is one) . . . or one that works all seasons, year-round, like Paba Plus . . . going for a shampoo-*cum*-conditioner formula (Klorane makes them) . . . trying out a lipgloss that colors, moisturizes, *and* protects lips from the sun. Bikini Bare for Legs, a new-next-month lotion depilatory with natural silk protein, conditions skin as it removes hair—saves you an extra step . . . as does a new hand-held showerhead that dispenses liquid soap or bath oil—from European Water Works. Some women rely on what they call "little luxuries"; a timed coffeemaker, set and ready to pour at 7:00 A.M.; an indispensable bedside beauty basket with manicure kit, hand lotions, polishes—ready to use while you're relaxing or watching TV. One woman finds investing in top-level beauty products to be a time-saving act in itself: a good moisturizer "takes" makeup more easily, trims seconds off makeup time, saves time (money) in the long run. Others develop their own quick tips: using a makeup base over lips to tone down lip colors, experimenting with gel formulas (like Clinique's Gel Rouge), which for some women, have more staying power. Or, simply paring down on weekends: using a tinted moisturizer, like Germaine Monteil's Super Moist Beauty Emulsion instead of moisturizer plus base.

A routine that's streamlined, without being spartan, can turn out to be the biggest beauty time-saver of all. Letting go of certain set rituals: keeping nails clipped short with clear polish instead of a high-upkeep colored enamel, eyebrows not tweezed meticulously but just enough to get some shape. One woman told us, "I've even limited the colors of my wardrobe so I can get away with fewer accessories, two or three lipsticks, two eyeshadows."

Mail-away beauty booklets can be another time-saver—especially if you don't have time for a salon makeup lesson. Two are Aziza's *All About Eyes* booklet (send 35¢ to P.O. Box 1009E, Jefferson City MO, 65102) and *Cover Girl Beauty* (send 50¢ to Cover Girl, Dept. V; 370 Lexington Ave., NYC 10017).

In addition to beauty/skin care, a good deal of time-saving effort goes into making time for fitness . . . whether it's getting exercise by walking to work, to appointments (good for the cardiovascular system as well as a time plus) . . . or by religiously setting aside the time—rain or shine—to make it to a health club. Good exercise equipment at home though, can make fitness easier to fit in: using a bicycle while listening to the radio . . . a bouncer (or mini-trampoline) to jog on. Exercise expert Anne-Marie Bennstrom recommends her V-bar for a total at-home body workout.

Sometimes, finding the time means making it yourself. Getting up a half hour earlier puts you ahead of the game at the start, saves you even more time in the long run.

One key principle of time-control is spending time where it shows . . . like one woman's quickie hair trick when running late—a "quarter-of-a-hair-wash": she pulls on a shower cap over all but bangs and sides of hair, washes and blow dries just these sections.

There's time well spent in good skin care, too—care in which facial masks, surprisingly, can become a time-saving basic. Taking only minutes—and working fast as skin "refreshers/revivers"—are Allercreme's Peel-Off Masque that cools, tones, is fragrance-free; Stendhal's Recette Merveilleusse Jeunesse des Yeux, a mask that soothes, "restores" puffy eye area in minutes; Village's Botanical Facial masks in such formulas as Almond Meal and Honey & Glycerin, individually packed for easy traveling. And while facial scrubs are not for everyone, every day, they're also ideal for the kind of quick skin glow that gets you moving. Aapri Apricot Facial Scrub and Dep's Cornucopia Valley Apricot and Aloe Scrub, both made with finely ground apricot seeds, give immediate and noticeable results.

Women who are frequent travelers often have plenty of time-saving tips . . . One is searching out travel-sized versions of standard items, keeping them packed, always ready to go. Chanel's got four "treatment travelers": one-ounce versions of two Chanel moisturizers and two toners, all newly packaged in unbreakable plastic. There's also Redken's new travel-sized hair-care package: sample sizes of three complete hair-care lines; each includes a shampoo, a conditioner and reconditioner, and a purse-sized hair spray. . . .In addition to being an ideal way to try out new beauty regimens, kits offer the same kind of traveling benefits—they're complete, easily packable. One excellent value right now is from Estée Lauder: a $35 introductory kit of the Lauder Swiss Age-Controlling Skincare program, complete with everything you need . . . and all in small perfect-for-traveling sizes. ▽

MARCO GLAVIANO Fashion, Adrienne Vittadini; earrings by Jay Feinberg; bracelet by Andree Miller; hair by Sean Hoskins for Garren, NY; makeup by Richard Adams

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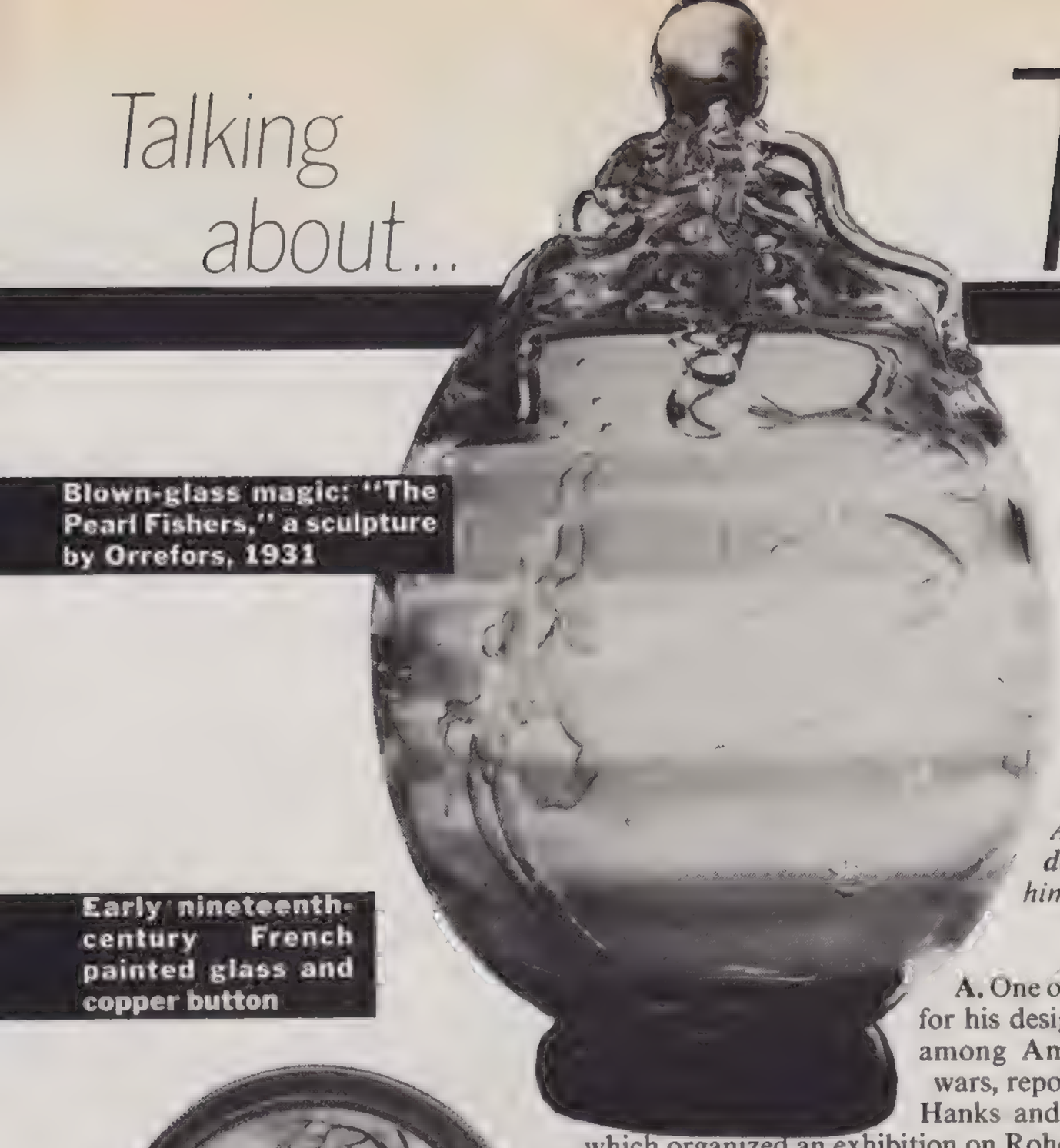
Talking about... Treasures

Our expert answers your questions about collectibles

By Jeffrey Hogrefe



Blown-glass magic: "The Pearl Fishers," a sculpture by Orrefors, 1931

Early nineteenth-century French painted glass and copper button

Q. *My bentwood and vinyl chair has been attributed to Gilbert Rohde. I understand he was an American Art Deco designer, but don't know anything else about him. Can you help?*

R.M., New York, NY

A. One of the first to insist upon full credit for his designs, Gilbert Rohde was a leader among American designers between the wars, reports Derek Ostergard of David A. Hanks and Associates in New York City, which organized an exhibition on Rohde in 1981. (Before Rohde, many furniture designers remained anonymous.) Like those of Donald Deskey or Norman Bel Geddes, during the 'thirties and 'forties, Rohde's designs broke sharply with the French Art Moderne (often incorrectly called Art Deco) and formed a distinctive American style—clean, crisp, modern, with new materials and considerable pride on the part of the designer and manufacturer.

Vinyl, chrome, plastic—many materials we now frown at—were new and startling inventions that Rohde used and glorified. Vinyl was called Dura-Leather or leatherette; and at the 1939 New York World's Fair, an exhibition of "Crystalite" introduced a type of clear plastic.

"Original Rohde Design," which appears on a metal tag on many of his designs, should soon be a part of the canon of modern design. Last month, the Cooper-Hewitt Museum in New York City began a series of lectures on French and American designers, including Rohde. The Yale University Art Gallery is planning an exhibition that will include his designs, as is the Brooklyn Museum of Art. From time to time, Rohde's designs appear on the auction block in New York City: at Sotheby's (1334 York Avenue) and Christie's (502 Park Avenue); they are also sold at Mark McDonald Ltd. (799 Broadway) and at Alan Moss (20 East 17 Street).

Rare Hudson River Dutch "fancy" painted chair, c. 1815

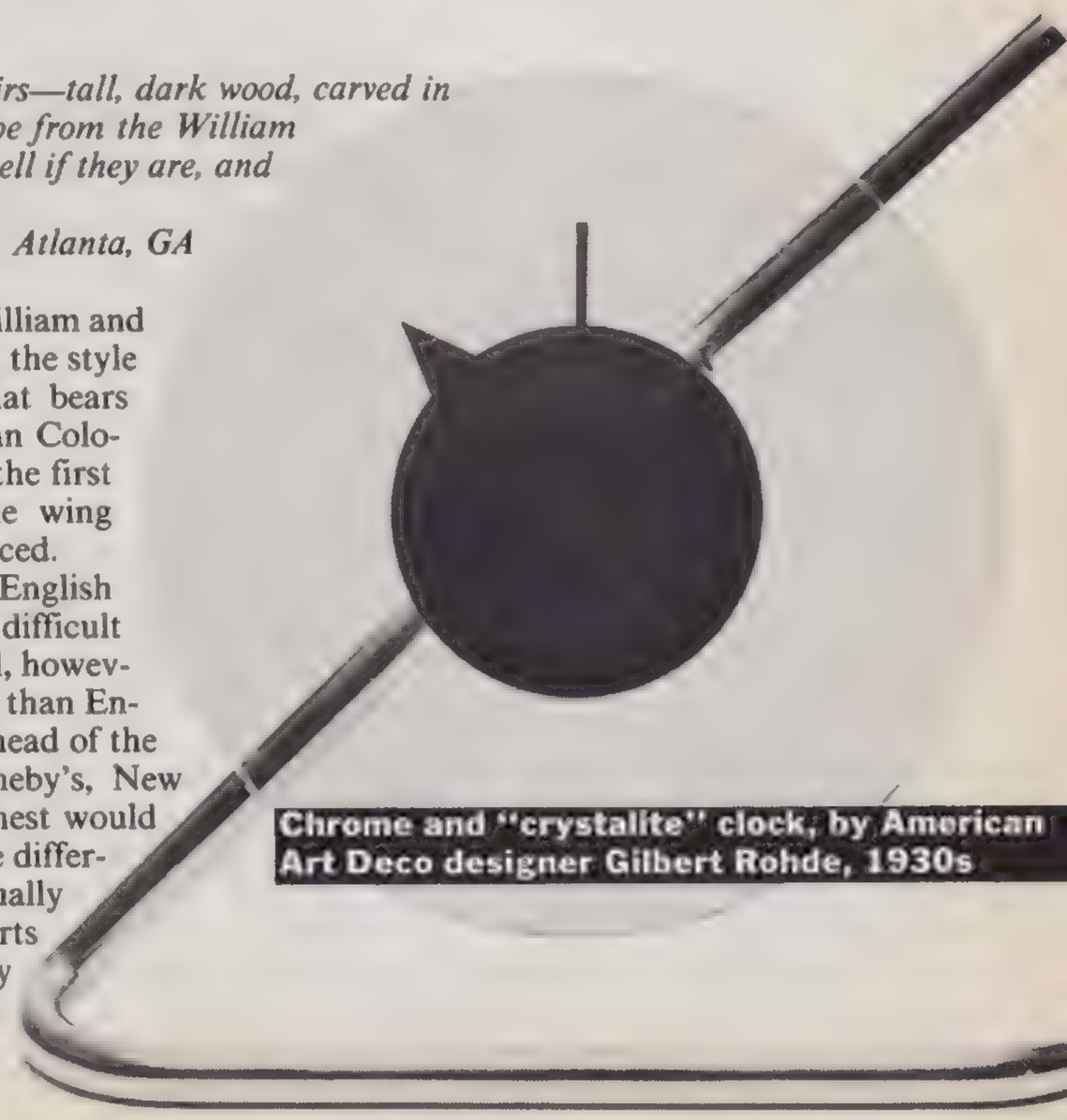
Q. *A friend recently told me that my chairs—tall, dark wood, carved in solids and voids, with rush seats—might be from the William and Mary period in America. How can I tell if they are, and approximately how much are they worth?*

J.R.H., Atlanta, GA

William and Mary turned walnut gate leg table, sold for $41,900 at Sotheby's, New York City.

A. Even though the English monarchs William and Mary died in 1694 and 1702 respectively, the style of furniture—baroque and baronial—that bears their names was adopted in the American Colonies from about 1690 to 1720. This was the first form of fancy American furniture—the wing chair, highboy, and lowboy were introduced.

The Colonialists slavishly followed the English prototypes; and, for this reason, it is often difficult to distinguish between the two. In general, however, American examples tend to be plainer than English ones, notes Thomas Lloyd, who is head of the American furniture department at Sotheby's, New York City. An ornate lacquer painted chest would most likely be English. The woods can be different, too: the legs on English chairs are usually beech, while on the American counterparts they are often maple. The secondary woods which *(Continued on page 196)*



Chrome and "crystalite" clock, by American Art Deco designer Gilbert Rohde, 1930s

TREASURES

(Continued from page 195)

lined the cabinets were taken from oak trees in England and usually from pine trees in America. And there is a reason to know the difference: because they are rarer, American examples tend to bring a great deal more money than comparable English ones.

At a recent auction at Sotheby's New York City salesroom, a Boston Spanish-foot side chair in good condition with original leather upholstery sold for $10,500. Had the chair been English, notes Lloyd, it would have brought half as much or even less; and, had the chair been restored, a common occurrence in this style of furniture, it would have also brought half as much—or less. For those willing to brave this arcane and out-of-fashion field (it was last fashionable in the 'thirties), the prices can be considerably lower than for other comparable early American styles—such as Queen Anne or Chippendale, which follow.

Q. *In the 1950s, I bought some Scandinavian glass in a shop in New York City—two bowls and a vase—simple forms with patterns of trapped air bubbles in the walls of the vessels, with the Orrefors mark on the bottom. Now I understand they are collectors' items. True?*
E.R., Chicago, IL

A. Cool, modern, distinctive—some of the most unusual twentieth-century glassware comes from Orrefors, Sweden's leading "studio" glass firm. And, yes, collectors have long pursued objects bearing the Orrefors mark, particularly bowls and vases, primarily from the 'twenties and 'thirties (though there is some interest now in later pieces).

Orrefors, after all, is a natural for collectors. Nearly every piece is marked on the bottom. (The common marks are: *of, O:F, Orrf,* and *Orrefors.*) Pieces also carry the names of leading designers: Simon Gate, Edvard Hald, Vicke Lindsrand are among ones to look for.

Glass collectors, however, are somewhat fickle, according to dealers and specialists, and tastes change quickly. A few years ago, collectors avidly bid for 'twenties and 'thirties engraved glass, and the price for fine examples climbed to $5000. Now, they are turning to 'forties and 'fifties abstract glass, like yours, according to Eduardo de Sampayo Garrido, the owner of Scanform, a New York City gallery of Scandinavian decorative arts, and these prices may increase, in turn.

A good selection of Orrefors glass can be seen in *Scandinavian Modern: 1880-1980,* an exhibition which originated at the Cooper-Hewitt Museum in New York City, opens later this month at the Minnesota Museum of Art in St. Paul, and later this year at the Renwick Gallery in Washington, DC. There is a book, too: *Scandinavian Modern Design 1880-1980,* Abrams, $45.

Q. *On a recent antiquing foray, we picked up a set of four chairs with colorful paintings of a pastoral landscape on the backs. I believe they are from the early nineteenth century, perhaps Pennsylvania Dutch. Can you tell me more about this type of furniture, and how I should care for it?* *J. S., Princeton, NJ*

A. A kaleidoscope of brilliant colors and decorative devices appear on painted furniture made by three main groups—Pennsylvania Germans, New Englanders, and Hudson Valley Dutch. From the seventeenth to the nineteenth century, each group mingled their European traditions with new-found techniques, and created a distinctive and lively American folk art which turned the necessity of paint into a virtue.

There is a general misconception that much painted furniture is Pennsylvania-painted furniture. But, "Pennsylvania Dutch" (an Americanized version of Pennsylvania Deutsch) is actually quite rare. A standard repertory of hearts, birds, tulips, which appear on nearly all examples, and on many reproductions, make this style seem more familiar. New England painted furniture is actually more common, and it displays a wide variety of styles—faux marble, wood grains, trompe l'oeil façade, and other devices to imitate formal furniture.

Sadly, the vogue for bare pine furniture has compelled many dealers and collectors to strip the paintings, and with them most of the value of the pieces. Without the paintings, painted furniture is about as valuable as a canvas without oil paint. Most dealers and curators advise that collectors refrain from serious restoration, and if a painted surface needs some cleaning, send it to a reputable oil-painting restorer.

An exhibition, *The Pennsylvania Germans: A Celebration of their Arts 1683-1850,* which includes painted furniture, opens next month at The Museum of Fine Arts, Houston, and later this year at the M. H. de Young Memorial Museum of the Fine Arts Museums of San Francisco and The Art Institute of Chicago. The Henry Francis du Pont Winterthur Museum and Gardens in Delaware and the Philadelphia Museum of Art organized the landmark exhibition.

Q. *I have a small collection of buttons that my mother left to me. They are mounted on velvet-lined board, and I suspect they are rare and valuable. Would you tell me more about antique buttons?* *R. H., Ft. Lauderdale, FL*

A. Once there were notion shops—tiny nooks cluttered with lace, ribbons, needles, pins, and a wide array of buttons for the family button box. Now, of course, these shops are in the past. And buttons, covering a wide range of decorative styles, are popular and inexpensive little antiques—with over a thousand collectors nationwide, and prices ranging, in the main, from 50¢ to $50, reports Diana Epstein, who is co-owner of Tender Buttons, a New York City button shop at 143 East 62 Street, stocking a wide range of rare and old buttons for wear or display.

Although buttons were first used in the twelfth century and a sign of wealth and taste through the eighteenth century, most collectors concentrate on nineteenth- and twentieth-century buttons, which are widely available in a variety of materials and designs. (Eighteenth-century examples are rare and highly sought-after; earlier ones, nearly impossible to locate.) As well as precious and semiprecious stones and metals, antique buttons are found made from shell, porcelain, enamel, wood, and others. Some are actually miniature reverse paintings on glass of pastoral landscapes and genre scenes.

Collectors pursue their finds through the National Button Society's bulletin, which carries classified ads; and, too, by hunting in secondhand and antiques shops.

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Concentration: the passion of the mind

How to get the best from your brain—the freedom, power, pleasure of pure attention

BY FRAN R. SCHUMER

William James called it the quality that denoted genius. Pascal was so overtaken by it that he could not feel physical pain. And such an uncanny ability for it did Sir Isaac Newton display that he forgot to dine while enmeshed in a problem. The magical facility is concentration and the irony is that when we are using it we are oblivious to the fact that we are.

"You're not thinking about concentrating," says tennis pro Stan Smith. "There are things going on in your mind, but you're not aware of them. You're operating on autopilot."

At that level of concentration, inhibition melts away; pleasure in the task itself overrides our self-consciousness and we are free to perform, untrammeled by concerns of "Am I good enough?" or "Will someone notice that shot?" In these moments we achieve what the Buddhists call the loss of self. The burden of awareness is lifted. We emerge from an hour at the typewriter, the easel, our desks, strangely rejuvenated. We are "centered," which is what the Latin root of "to concentrate" means.

And what about when the facility eludes us? What of those times when we remain slaves to the ticking of the clock, a persistent hum, an obsessional thought? It is then that we push our work into the narrow spaces between our reveries. It suffers and so do we. The magic of "losing time" is denied to us. We wander about vaguely depressed, inhibited by one thing or another from concentrating. So fragile is the ability to concentrate that it is the first to go during any kind of emotional turbulence. What is this elusive gift and how can we capture the magic, practice the skill, refine the art of concentration?

The brain—it still mystifies scientists, and a phenomenon like concentration, which involves physiological as well as psychological processes, proves more elusive still. Do we loathe to do our taxes because we have trouble concentrating or do we have trouble concentrating because we are loath to do our taxes? Scientists can't answer these questions. They are only now first treading on the frontiers of psychobiology, the mysterious interface of psychology and biology in which concentration lies. Neurophysiologists, psychologists, mystics, gurus, philosophers, and nutritionists all have their theories; but the mind, unlike the pancreas, eludes the microscope. What we know is, at best, educated conjecture. The crucial fact on our side is that concentration can be learned.

When we concentrate, this is what happens in the body. There is an increase in the frequency or velocity of our brain waves. The pupils dilate, the palms sweat, and the heart rate becomes more variable, slowing down in the moments just prior to concentration and speeding up once we actually begin to work. The prevailing wisdom says, relax in order to concentrate; but the truth is that the early stages of concentration are characterized by a slight level of anxiety. That state is triggered by the release of noradrenalin, a hormone secreted in much greater quantities at times of other emotional extremes, fear or rage.

That these neurophysiological changes occur is incontrovertible. *Why* they occur is a more open question. Scientists believe—and perhaps even "believe" is too strong a word, given the speculative nature of our knowledge—that biogenic amines, chemical transmitters in the brain, affect our ability to concentrate. Experiments with highly distractable children show that their ability to concentrate improves markedly when they are injected with Ritalin, a commercial drug that may trigger the release of dopamine and/or norepinephrine, both biogenic amines. The possibilities this suggests for drug-related therapies are enormous but rest on theories yet to be proved. Far more conclusive is the data we have on changes outside the body that affect concentration.

Psychologists for years have put people in a room, asked them to perform tasks that require concentration—listening for a low sound, watching for a word to flash on a screen—and observed what factors affect concentration. Personality is one: introverts focus better than their more gregarious counterparts. Age is another: our ability to concentrate is at its peak between the ages of twelve and forty.

Time of day is also crucial. We work best, in "sync" with our biological rhythms, from midmorning to midafternoon. Curiously, this corresponds to a rise in body temperature. Four or five o'clock in the afternoon seems to be a slow time for everyone. Exceptions are night workers who already have altered their biological rhythms by staying up late. No matter how well we concentrate, all of us need breaks. We're most focused during the first fifteen minutes of work but after that our powers slacken. "Thirty-minute work sessions with five-minute breaks are optimal," says Raja Parasuraman, Ph.D., author with D. R. Davies of *The Psychology of Vigilance* (Academic Press). But there are exceptions. French detective writer George Simenon used to spend eleven days immersed in writing and only emerged for a break when completely finished.

The perfectly silent room with four blank walls might seem ideal for getting work done, but actually it's more likely to induce madness. All organisms need variety. For this reason places of moderate activity, like coffee shops, turn out to be more conducive to concentration than either extreme of the monastic library or the revelrous meeting hall. However, there are *(Continued on page 202)*

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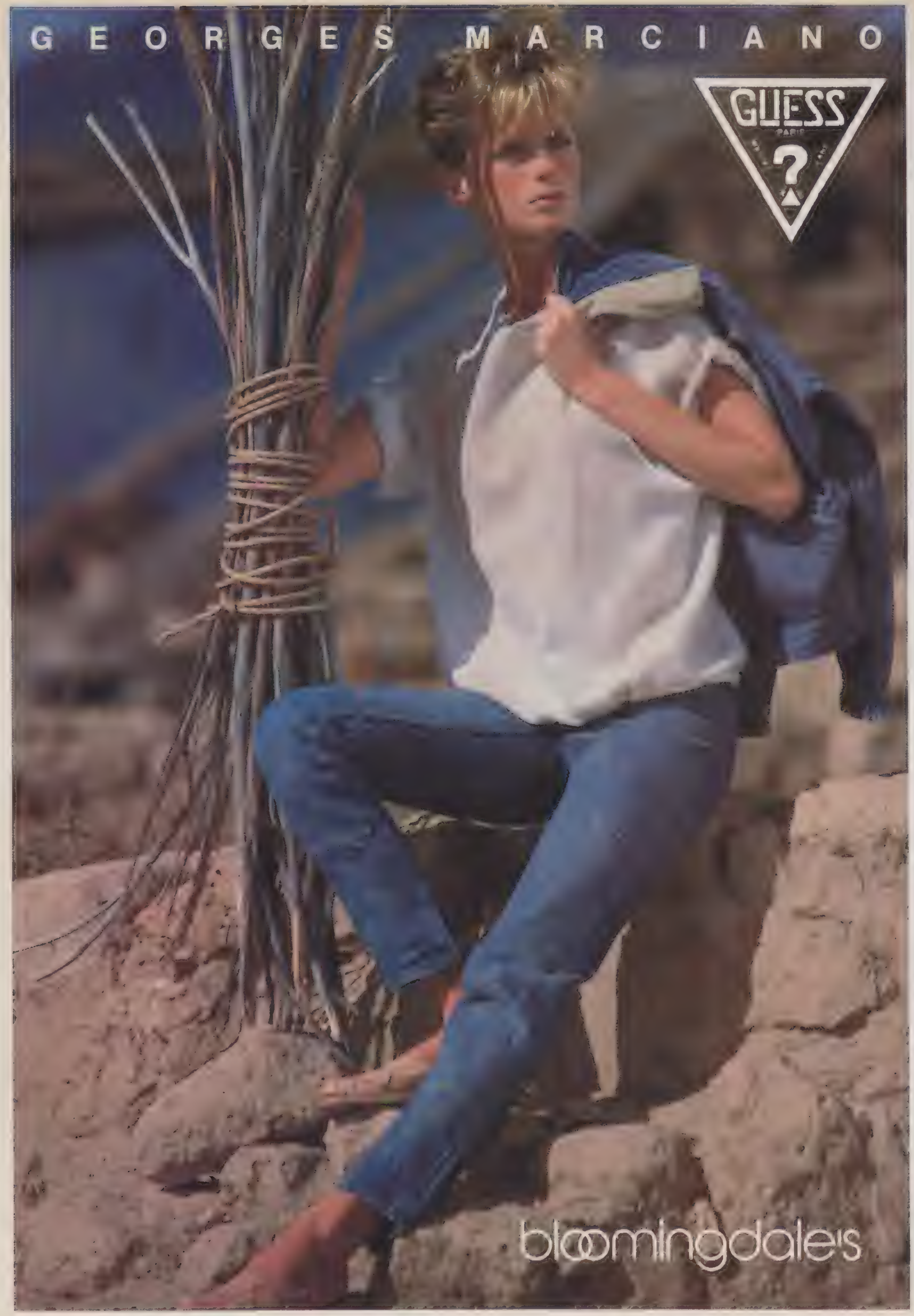

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Q. Why do some women pay more for Stayfree® when Kotex® is every bit as good?

A. They're independently wealthy.

CONCENTRATION

(Continued from page 200)

individual preferences. Introverts, who need less stimulation from their surroundings, work better amid relative serenity. Extroverts prefer the bustle.

The effects of noise are more variable. Up to 90 decibels (the sound of city street traffic), it has little effect. Beyond that, at 120 decibels for instance (the sound of a siren), it gets in our way. But we are more complex than such measurements imply. A mother concentrating on her sewing will hear even the softest moan if it comes from her baby in the next room. We don't know physiologically *why* that is, but we do know that selective attention—the ability to block out certain distractions and remain extraordinarily sensitive to others—is an evolutionary adaptation. "If our ancestors had paid attention to fifty things at once, they would never have made up their minds what to do in time to escape the saber-toothed tiger bearing down on them," George Mandler, a psychologist, notes in Morton Hunt's *The Universe Within: A New Science Explores the Human Mind* (Simon and Schuster).

There's a scientific explanation for why so many people like to listen to classical music when they work. Its changing tempo and complex rhythms stimulate just the right level of arousal in the brain for concentration, something that repetitious rock music can't do. That is why Muzak tapes for industrial use alter tempos and rhythms within each fifteen-minute segment. But how to account for the idiosyncracies of taste? When he works, the painter Tom Wesselmann listens to Country-Western music. Artist Chuck Close watches TV.

Do men have an easier time concentrating than women? World champion pool player Loree-Jon Ogonowski avows men have the edge at billiards because they can concentrate on their shots longer. Research suggests the difference in duration is acquired, not inborn. If anything, women start out with the advantage. "In the earlier grades there's a better level of task focus among girls," says Eleanor E. Maccoby, Ph.D., professor of psychology at Stanford University and author of *The Psychology of Sex Differences* (Stanford University Press); "but the differences are minor and they don't last." Why they don't last may have to do with other factors.

Preliminary research suggests that minor iron deficiencies may impair one's ability to concentrate. That would have enormous implications for women since, according to Nathan J. Smith, M.D,. a professor in the department of pediatrics and sports medicine at the University of Washington, about 15 to 20 percent of all adult women suffer from that deficiency.

Some people do not work well after a heavy meal. The vegetative functions of the body take over, the blood is rushed to the digestive organs and the level of fat and sugar in the bloodstream rises, inducing lethargy.

Addictive substances, caffeine and nicotine, only aid concentration in people already addicted to them. The "I-can't-concentrate-without-a-cigarette" syndrome is true during the withdrawal stage only. Ditto for a cup of coffee.

If it were just a matter of replicating ideal physical conditions, inside the body and out, concentration would be relatively easy to achieve and fairly uninspiring to study. But science takes us only so far. Concentration spans the realms of psychology and religion. It is a barometer of our psychological state, a mental gauge of how comfortable we are in the world. To concentrate means to be so free of fear, inhibition, and the desire to please that nothing stands between us and the task itself. Not surprisingly, this is when we do our best work, "playing with ideas . . . for the sheer pleasure" of it, not for need or greed, says Hunt in *The Universe Within*. It is one of the "paradoxes and splendors of the human intellect."

Concentration is the divine tool of faith-healers, mystics, and gurus who view it as a means of achieving the exalted state of selflessness. Westerners might call it a lack of self-consciousness. The demonic "I" is quashed by an act as grand as listening to a symphony, as humble as balancing a checkbook.

To achieve this level of concentration requires a general well-being mystics might describe as spiritual fitness, psychologists describe as mental health, and the rest of us might think of as getting up on the right side of bed. The conditions that induce this kind of concentration are the conditions for euphoria, and how do you simulate them? Athletes, coaches, and people in need of more practical solutions have learned to distill from certain philosophical truths some practical tools.

"If the mind is strong, you can do almost anything . . ." says Chris Evert Lloyd in *Chrissie, My Own Story* (Simon and Schuster). Unfortu-

tists have found that both actually induce measurable changes in the brain that strengthen concentration. According to Richard Davidson, Ph.D., director of the Laboratory for Cognitive Psychobiology at the State University of New York at Purchase, the brain itself is better able to direct its energies to one particular task in people who have practiced some forms of meditation and yoga for at least two years than in subjects who haven't. "It is as if one part of the brain were lit up more, and the other less," says Dr. Davidson. "Brain activity in the rest of us is more diffuse." It is a neurophysiological frieze of the Zen maxim "When walking, walk. When eating, eat."

Athletes have developed their own brand of ball-field yoga. Evonne Goolagong Cawley stares at her racket. Tracy Austin quietly imagines herself working wonders on the court. The exigencies of the game make athletes fast learners. "If you don't concentrate," says figure skater Tai Babilonia, "you'll end up on your rear."

Certain distractions are as destructive as they are alluring. Most tempting are thoughts of rewards and outcomes. "I try not to think about what if I lose or what if I win," says Stan Smith. "What good can that do? It only takes my mind off the game." Goals fluster and inhibit, upsetting the delicate mental balance concentration requires. They obscure what ultimately has the strongest power to awaken our minds, the challenge of the task itself. The human mind seems most capable of creativity when motivated not by the hope of reward but by the intrinsic joy of finding new answers to a problem, according to Hunt.

It is ancient wisdom, "When walking, walk. When eating, eat." You cannot walk, you cannot eat if you are forever monitoring the process of either. "Sometimes the desire to concentrate is the worst obstacle to concentration. It makes you anxious and prone to frustration," says Natvar Philippoussis, founder/director of the New York Institute of Classical Yoga. An occasional idyll is restorative. Ideas that have been germinating during periods of intense focus sometimes only flower during moments of rest. It is the paradox of intellectual calisthenics. Einstein had some of his best insights while boating on a lake.

When everything is right—the sound, the light, the mind, the heart—there is nothing between us and the object of our gaze. We become the play, the song, the book in our hands. "To see is to forget the name of the thing one sees," said the French poet Paul Valéry. It is that kind of vision concentration allows. ▽

A. They're compulsive spenders.

nately, for some, the mind is weak. It lacks confidence. Over the years, Notre Dame football coach Gerry Faust has observed how crucial is belief in one's own ability. "The players who concentrate best are the ones who have the most confidence," he says. The pre-game pep talk is the locker-room equivalent of psychotherapy, but no amount of boosterism can work if the task is unsuited to the doer.

Work that is too easy leads to boredom, a breeding ground for distraction. Federal Aviation Administration studies show more airplane accidents occur not when air traffic controllers are busy but when times are lax. A job that is too taxing induces anxiety. In small doses, anxiety is beneficial. "When I'm a little nervous, I concentrate better," says tennis pro Tracy Austin. Too much anxiety, however, throws the whole system off. Scientists think that severe anxiety and depression affect the biogenic amines, the chemical transmitters in the brain. This is a biological explanation for what we know from experience: panic completely shatters concentration.

Coaches advise their players to name their fears, as if saying them aloud somehow causes them to lose their toxicity. Some doctors recommend hypnosis. "Under hypnotic suggestion, a patient can visualize completing the task successfully and even enjoying it," said the late Frank Shames, a former president of the Association to Advance Ethical Hypnosis. We don't know why hypnosis works, but we do know there is a neurophysiological connection between concentration and hypnosis: people who most easily become absorbed tend to be those most vulnerable to hypnotic suggestion.

Depression is more complex. Depressed subjects say they can't concentrate; but according to Donald F. Klein, M.D., professor of psychiatry at Columbia University College of Physicians and Surgeons and director of research at the New York State Psychiatric Institute, when tested, many of them are quite capable of performing tasks that require concentration. The paradox exposes the limits of science: No laboratory can duplicate those conditions that outside its protective atmosphere might cause a person to be depressed. "You're not going to be fired if you flunk an experiment," says Dr. Klein.

As difficult as it is to get through the thicket of psychological problems that keep us from concentrating, once past it, we need only time—and practice. Concentration, like a muscle, is strengthened with use.

The most ritualized forms of practice are meditation and yoga. Scien-

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Food

Now get this: the newest, the prettiest, the most inventive salads–are warm!

By Barbara Kafka

In recent years, when I go on my pilgrimages to the great French restaurants, I am given some version of what is called a *salade gastronomique* to eat as a first course. After several delighted sessions tasting from these beautifully orchestrated visual marvels, I suddenly had a rock-hard-madeleine-to-the-head sense of all those years when I was told by the elegant French just how barbarous the American habit of serving a salad before the meal was. The nuance of scorn in voices said, "But my dear, not even a simple green salad—in fact, you Americans put everything in it." Now, of course, without apology, the French are doing the same thing—in fact, take the salads a step further. What they have added is an Oriental sense of plate arrangement and a full comprehension of warm versus hot or cold.

I agree: warm forever. I don't like to burn the tip of my tongue to numbness on the soup, and I don't like my tongue to stick to the freezing-cold ice-cream spoon. At neither end of the temperature spectrum can one truly taste. I am for the American revolution in soft ice cream; and I wish that *tepid,* like *tiède,* sounded wonderful instead of unenthusiastic.

We do have our own traditions that mesh with this. Hot bacon dressing on spinach, wilted lettuce, and hot potato salads; so I thought we might reclaim our own first-course salads and make a few elegant *salades composées* of our own. These are intended as first courses for festive dinners, but they also make unusual and delightful lunch dishes. The beauty of the plates and the complexity of flavors allows for a simpler main course—a roast perhaps or grilled meat. The meal is easier for the cook than one with an elaborate main course, since the salads have a great virtue—they can be completely or primarily prepared before the company comes. Remember, room temperature is the right one for once, so getting people to the table can be a leisurely exercise.

While requiring no cooking immediately before dinner, most of these recipes do require some prior preparation. However, two—the Warm Vegetable Compote and the Shrimp and Cabbage Slaw—are particularly quick and attractive.

I have permitted myself one conceit in thinking up these salads: each has a dressing based on a different principle.

HOT SHRIMP AND CABBAGE SLAW

four servings

1 green cabbage, cored, thinly shredded as for slaw (3 cups)
½ cup good olive oil
1 red and 1 green bell pepper, peeled, seeded, cut lengthwise into ¼-inch strips (¾ cup each)
4 strips lemon zest
2 pounds raw shrimp, peeled completely and deveined
⅓ cup fresh lemon juice
2 teaspoons salt
Freshly ground black pepper

Bring about 6 cups water to a boil.

Place cabbage in colander in the sink. Pour boiling water over cabbage to wilt it. Set aside.

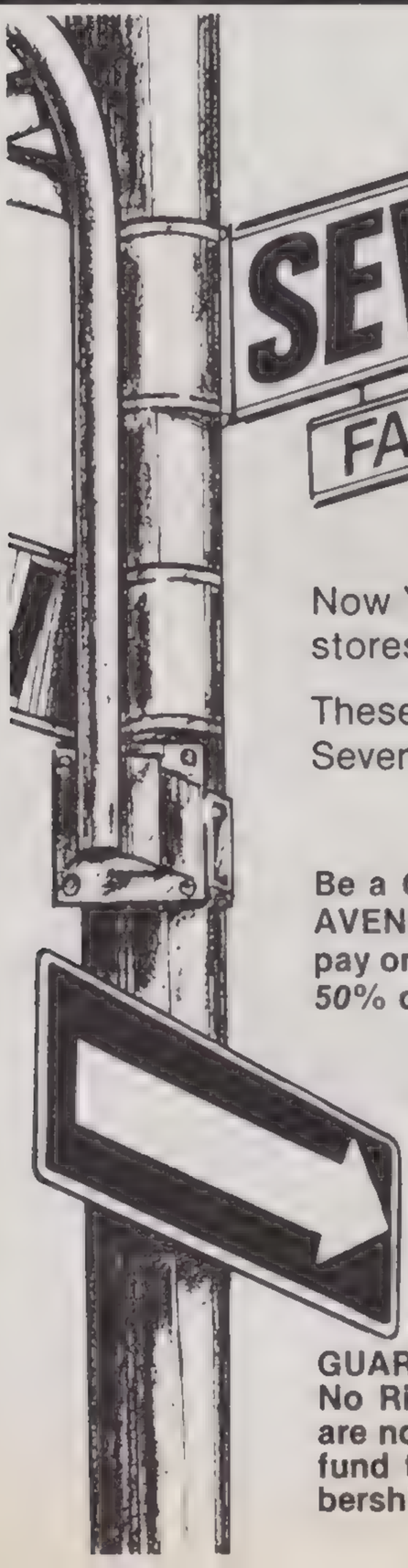
Heat oil in 10- to 12-inch skillet over medium heat. When hot, add red and green pepper strips. Toss to coat with oil. Add lemon zest and stir to mix.

Add shrimp and cook, stirring, for 1 minute. Add lemon juice, salt, and generous pepper to taste. Continue to cook till shrimp are barely done.

With slotted spoon or skimmer, remove shrimp and peppers to a bowl, leaving liquid in pan.

With pan over high heat, add cabbage and toss to coat and cook for 30 seconds.

With slotted spoon or skimmer, remove cabbage from pan and divide among four serving plates so cabbage makes neat layers. In center of each cabbage layer, arrange a quarter of shrimp and pepper mixture. Divide any liquid remaining in pan *(Continued on page 207)*



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FIRST-COURSE SALADS

(Continued from page 205)

among four plates, pouring it over shrimp.

Salads may be served immediately or left at room temperature for up to half an hour.

WARM VEGETABLE COMPOTE

four servings

This is a quick sort of vegetables *à la greque* that is very pretty because of the pink color lent by the beet. Either make way ahead and refrigerate, or make early on the day you wish to serve it. Either way, serve at room temperature.

1 cup peeled, sliced seedless cucumbers cut into ¼-inch rounds (see note)
2 teaspoons salt
8 small red radishes; roots, bottoms, and blemishes removed
4 small well washed leeks; roots and all but 2 inches of the greens removed, and a ½-inch-deep cross cut into bottom
2 cups chicken stock
½ cup olive oil
Freshly ground black pepper
1 small beet, peeled and sliced into ¼-inch rounds (¾ cup)
2 small red new potatoes, peeled and sliced into ¼-inch rounds (½ cup)
¾ cup shelled fresh peas, or defrosted frozen peas
3 small carrots, peeled, roots removed and cut off at top and bottom; sliced into ¼-inch rounds (¼ cup)
12 small string beans, topped and tailed
½ cup white or daikon radishes, peeled and sliced lengthwise ¼-inch thick
2 small white turnips, peeled and cut into ¼-inch rounds (½ cup)
¾ cup red-onion rounds (¼-inch thick)
1 packed cup fennel slices (¼-inch thick)
½ cup fresh lemon juice

Put cucumbers in bowl with 1 teaspoon salt. Toss to mix, and set aside.

Bring large pot of water to boil. Add red radishes and cook for 1 minute. Remove with slotted spoon and plunge immediately into ice water. Set aside. In same boiling water, blanch leeks for 3 minutes. Remove with slotted spoon and plunge into ice water. Set aside.

Meanwhile, bring chicken stock to a boil in 4-quart pot. Add olive oil and black pepper. Add beet and let liquid maintain rolling boil. Let cook for 1-1/2 minutes, then add potatoes. Let cook 1 minute, add shelled peas, if using fresh. After another minute, add carrots.

As vegetables cook, skim off any scum that rises to top. Let carrots cook for 2 minutes, then add string beans. Let cook for 1 minute, then add white radish, turnip, onion, fennel, lemon juice, and frozen peas, if using. Drain and rinse cucumbers. Add to pot 1 minute later. Let everything boil 1 minute longer.

Taste liquid. Season with about 1 teaspoon salt and pepper to taste.

Drain leeks and red radishes and arrange them in large serving bowl.

Pour vegetables and their liquid over leeks and radishes and stir slightly.

Let come to room temperature.

Note: If you can't find seedless cucumbers, use seeded variety, cut in half lengthwise and remove all seeds with spoon or small knife.

MUSSEL SALAD

six servings

Mussels are one of the least expensive and most reliably succulent of all our seafoods. Here their pale-beige elegance is blended in an ivory sauce with the pale surprises of mushroom, apple, and celery root. The sauce is thickened by cream reduced to one-third its original volume. The tablespoon of mustard not only flavors but also acts as a thickening agent.

All the preparation can be done ahead, right until the final assemblage of the sauce and the reheating of the mussels before serving them as the center of an endive and chicory flower. (A cold Chablis or Monterey Chenin Blanc will be a crisp contrast.)

1½ cups heavy cream
2¼ pounds mussels
6 tablespoons dry white wine
1½ teaspoons chopped garlic
¼ teaspoon freshly ground pepper
6 ounces mushrooms
3 thin slices (3 ounces) green apple
5 slices (3 ounces) celery root
¼ cup plus 1 tablespoon fresh lemon juice
1½ teaspoons unsalted butter
3 heads endive
3 cups chicory, torn into 1-inch pieces
1 tablespoon Dijon mustard
18 walnut halves

Place cream in a pot, bring to a boil and keep boiling until reduced to 1/2 cup. Set aside to cool.

Wash mussels well, scrubbing shells and beards.

In non-aluminum *(Continued on page 208)*

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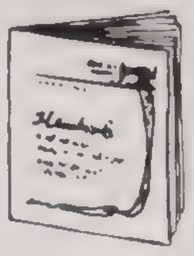

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FIRST-COURSE SALADS

(Continued from page 207)

saucepan, put wine with garlic, pepper, and mussels. Cover and put over medium heat. Cook till mussels are open, 2 to 3 minutes. Do not overcook or they will become rubbery. Remove mussels from pan, leaving liquid. Shell mussels and discard shells. Put mussels back in liquid to keep them moist.

Cut mushrooms through caps into thin slices. Peel and julienne apple and celery root. Put all three ingredients in bowl with 3/4 cup lemon juice. Toss to coat; this keeps them from discoloring.

In pan over medium heat, melt butter. Add mushrooms and sauté for 4 to 5 minutes. Set aside.

This can all be done earlier in the day.

When you are ready to serve, arrange seven or eight endive leaves around each of six salad plates with pointed ends facing out so pattern resembles a flower. In each space between endive leaves, arrange small handful of chicory so frizziness of chicory alternates with pointed sharpness of endives.

When plates are ready, take mussels out of liquid and strain liquid through damp cloth to get rid of any sand.

Put liquid back into pan over low heat. Slowly beat in heavy cream and then mustard. Stir in apple, celery root, and remaining tablespoon lemon juice. Blend well and add mussels just to warm over very low heat. Add mushrooms and increase heat for 30 seconds, while stirring.

Remove mixture from heat and put 1/3 cup in center of each salad plate. Top each with three walnut halves.

JULIENNE OF CHICKEN SALAD

eight first course serving;
four lunch servings

Here is a stir-fry salad which mellows and enriches in flavor while waiting at room temperature. The spinach is wilted and warmed but still very fresh tasting. With it, try a Gewürztraminer for the wine, especially a spicier version.

1 cup dry Chinese mushrooms
3 chicken breasts, skinned and boned
3 heads endive
1 bunch scallions
3 cups chicken stock
1 teaspoon Chinese hot oil
4 large slices ginger
2 tablespoons Oriental sesame oil
2 tablespoons sesame seeds
½ cup pecans
3 cloves garlic, mashed
1 cup straw mushrooms, drained
2 to 3 tablespoons soy sauce
¼ cup plus 2 tablespoons untoasted sesame oil or plain vegetable oil, such as peanut
2 tablespoons tarragon vinegar
3 pounds fresh spinach, stems removed, washed and dried
Fresh coriander leaves

Soak Chinese mushrooms in hot water to cover till soft, about 20 minutes. Squeeze dry. Remove and discard stems, then slice mushrooms into 1/8-inch-wide strips.

Cut each chicken breast into two even slices by cutting it with your knife parallel to work surface. Cut slices lengthwise then cut each half into long strips about 1/4-inch-wide.

Trim bases of endives. Cut heads in half lengthwise, then cut each half into long strips about 1/8 inch wide.

Cut greens off scallions and reserve whites for another use. If greens are large, cut them into quarters of their length. If small, cut in half. Pieces should be as long as endives.

Heat chicken stock, hot oil, and ginger in a wok. Bring to a boil; lower heat and simmer for 4 minutes.

Add chicken and stir vigorously, so pieces don't stick together. Cook just till meat is white on the outside, about 30 seconds.

With skimmer, remove chicken to a bowl. Let cool. Pour cooking liquid into a bowl to cool. When liquid is cool, remove ginger slices and cut them into julienne strips.

Rest of cooking is done quickly over high heat so have everything measured and handy before you begin.

Place wok over high heat till dry. Add Oriental sesame oil. When hot, add sesame seeds and cook till lightly toasted. Stir in pecans and cook till brown.

Next, add garlic and cook till it begins to brown. Add mushroom strips and toss to mix. Add reserved ginger and toss again.

Stir in straw mushrooms and toss. Add 1 tablespoon soy sauce and 1/4 cup reserved cooking liquid. Cook till almost dry.

Turn off heat, but leave mixture in wok. Toss in scallion greens. When they begin to

wilt, add endives and toss. Then toss in chicken, 1/4 cup untoasted sesame oil, another 1/4 cup reserved cooking liquid, and the vinegar.

Toss well and remove to a bowl. At this point mixture can wait at room temperature for an hour or more.

Just before you're ready to serve, wipe out wok and place it over high heat. Add remaining 2 tablespoons untoasted sesame oil. When hot, add spinach and toss quickly to wilt. Don't let spinach cook to nothing. Toss in 1 or 2 tablespoons soy sauce, or to taste.

Arrange spinach in a ring on plate and put some of chicken mixture in center. Top with some fresh coriander leaves.

GREEN PASTA WITH SALMON AND SABAYON SAUCE

eight servings

Each year in America, pasta gets less and less Italian. By the time we get to this recipe only the noodles themselves retain an Italian influence. Each plate presents a nest of green fettucine centered by thin, pale pink slices of salmon festooned with a ribbon of saffron-tinted sauce and slivers of bright orange zest. The sauce is based on the dessert sabayon or zabaglione—egg yolks and flavoring ingredients beaten over heat into a thickened foam. Here the flavorings should be a nice balance between tart and fruity, silky with the sensuous prickle of fresh ginger.

If this is the whole festivity, make each portion half again as big and serve a California bubbling wine.

⅓ cup plus ½ cup very thin julienned ginger and very thin julienned orange zest
2 tablespoons walnut oil (or substitute light olive or vegetable oil)
2 tablespoons fresh lemon juice
1 small clove garlic, crushed
3 tablespoons chopped parsley
Salt and freshly ground pepper
½ cup peeled, sliced ginger
5 cloves garlic, sliced
Pinch saffron threads
1½ cups fish stock
2 pounds (approximately) fresh salmon cut in 16 thin slices (see *note*)
4 egg yolks
1 pound fresh spinach fettuccine
1 tablespoon tarragon vinegar
½ cup orange juice

Bring small pot of water to boil. Place juliennes of ginger and orange zest in a strainer and dip them into boiling water for 30 seconds. Remove and drop into ice water to keep crisp.

Mix together walnut oil, lemon juice, crushed garlic, chopped parsley, salt and pepper. Stir in 1/2 cup of blanched juliennes. Leave rest in ice water to stay crisp.

In bottom of a steamer, combine sliced ginger, sliced garlic, saffron, fish stock and 2-1/2 cups water. Bring to a boil.

Brush a platter with oil and have it ready to put cooked fish on it. Also brush top layer of steamer with oil. Put several slices of fish in top layer of steamer in a single layer. Cook them for about 1 minute. Do not turn fish over. It should be just opaque. Remove with flat pancake spatula to oiled plate. Keep warm by covering with lid or bowl. Cook remaining fish in same way.

Reduce cooking liquid to half. Strain and set aside.

In food processor, put egg yolks and process for 1 minute. With machine running, slowly add reduced liquid to yolks. It should take at least 2 to 3 minutes to add all liquid. Process another 30 seconds. Set aside.

Cook fresh pasta in salted boiling water till barely done, *al dente*. Drain and put into heavy bowl. Add walnut oil/lemon juice mixture. Toss to mix well. Cover bowl to keep pasta warm.

All this can be done up to an hour in advance.

Just before serving, pour egg yolk mixture into small copper bowl or sabayon pan.

Arrange pasta in a ring on each of eight salad plates, discarding the crushed garlic clove. In center of each, overlap two slices of cooked salmon. Drain remaining juliennes and pat dry.

When plates are set, start heating sauce over low heat. Slowly beat in vinegar. When sauce starts to thicken, remove it from heat and slowly beat in orange juice. Sauce should be light and fluffy.

Dribble 1/3 cup sauce over fish on each plate so you can see salmon. Sprinkle some of the juliennes over the fish.

Note: Salmon should be sliced on diagonal against grain from a salmon fillet. Slices should be as thin as possible. Trim each slice into 4-inch-square pieces. You need 16 such pieces. ▽

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Three rooms in one...baths in color...game of stars ...now: furniture for fun

By Barbara Plumb

Multipurpose living areas, appealing in their flow of light and space, sometimes do not satisfy an atavistic longing for rooms defined by walls. In this apartment in a converted factory, a small but open living area was divided into seating space and foyer by a walled-in banquette. Barbara Schwartz and Barbara Ross of Dexter Design, NYC, chose carpeting for the living area in a lighter shade than the foyer floor tiles to emphasize the spatial division. A seven-foot curved wall (left) shields the bathroom while still allowing the flow of natural light, augmented by fluorescent tubes in the top. Buffet by window doubles for counter eating. Le Corbusier lounge chairs, Gae Aulenti dining chairs, and banquette provide generous seating. Painting: "Nap," oil by Kenneth Noland.

Suzan Bruner, graduate of Yale School of Art and Architecture, paints on an unusual medium—shower curtains. She works on one side of two clear vinyl panels, sews them together, with painting inside, protected from water. *Above:* Suzan with "Confetti," "Red Constellation." $200 each. Ad Hoc Softwares, NYC.

DESIGNS OF DREAMS

Outrageous, eccentric, playful—the sometimes shocking furniture from Memphis, a Milan-based cooperative of twenty-five designers from seven countries, including the United States. Says its founder, Ettore Sottsass (heralded in the 'fifties for his revolutionary corporate art direction for Olivetti, later for interiors of Fiorucci stores), "The colors can be the shades of children's dreams, which feed our idea that a piece of furniture can become a toy." Right, top: Chest of drawers in plastic-laminated wood with frosted-glass drawers, painted metal handles. By Michele de Lucchi, $2900. Bottom: Trolley by Javier Mariscal, of glass and tubular metal. $2275. At Furniture of the Twentieth Century, NYC.

Impact

"I have always been fascinated by spas, baths, and saunas," says Italian fashion designer Gianni Versace. "Amongst such surroundings, I have learned to love ceramics and marble." For his new ceramic tile collection, "The Italian Marbles," Gianni took his inspiration from the Italian Renaissance. His biggest problem—getting the colors right. "The best results," he said, "have been achieved in black, red, and white." Produced by Cerdisa Ceramiche in Italy, the tiles are available at Caserta, 8108 18th Ave., Brooklyn, NY.

Power play

KENSINGTON, A HOT NEW BOARD GAME, HAS SUCH DISPARATE FANS AS YEHUDI MENUHIN, OMAR SHARIF, QUEEN ELIZABETH. ARCHITECTURE STUDENT PETER FORBES AND PAINTER BRIAN TAYLOR INVENTED THE GAME WHILE CHATTING IN KENSINGTON GARDENS. "IT TAKES MINUTES TO LEARN, A LIFETIME TO MASTER," SAYS PETER. OBJECT: TO TAKE CONTROL OF A HEXAGON. SIMPLE? HARDLY. $10; BLOOMINGDALE'S.

Photo Robert Pennell

Bill Haire

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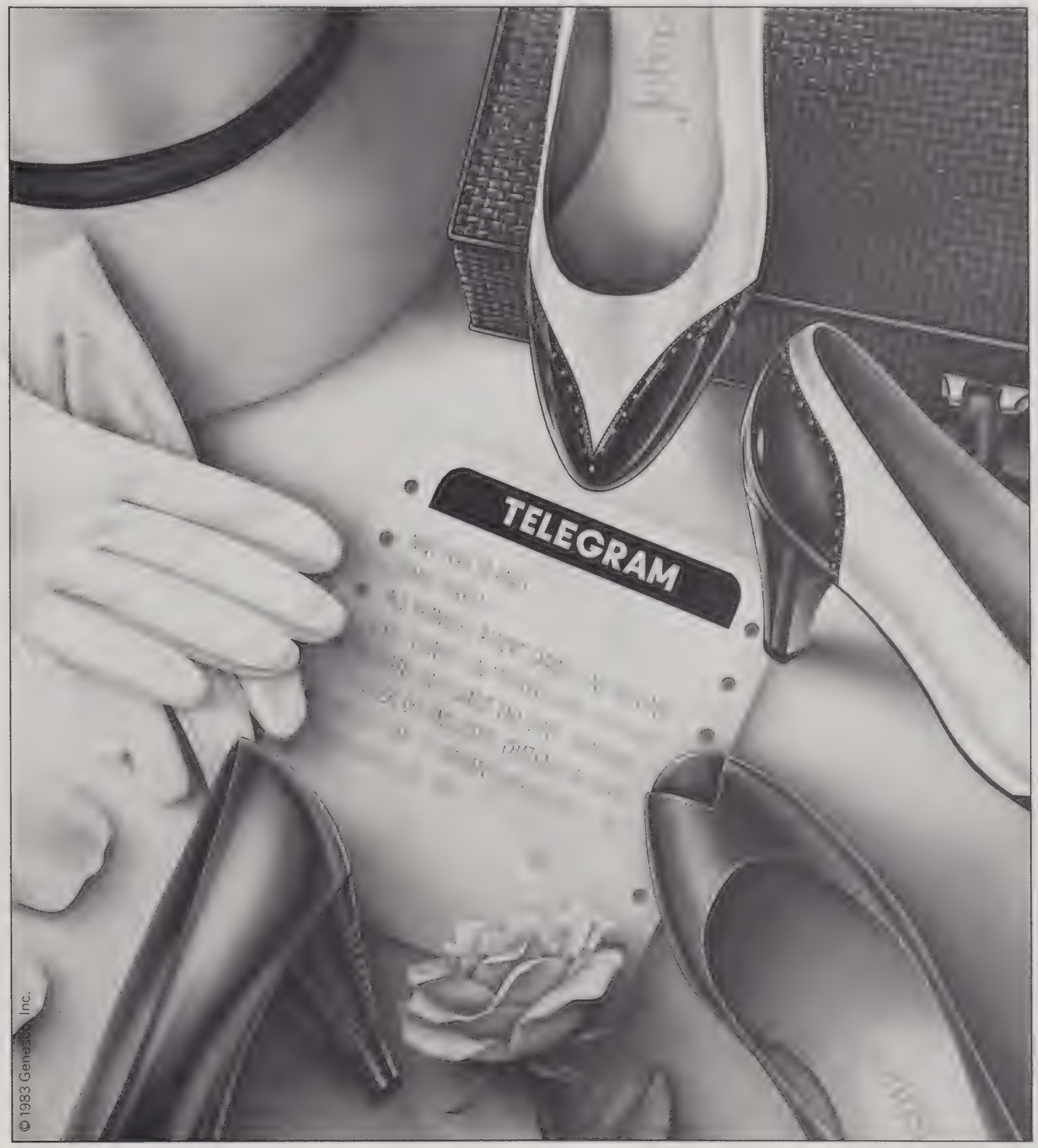

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ENTERTAINING

Originals

New food trends for the 'eighties... party delights from top French chef... ultimate Valentine munch

By Sandi Britton

"It's all going to be so good—so fresh and new—and simple"

Food is going to keep getting better and better," predicts **Martha Stewart,** head of her own brilliantly successful catering business run from her family home in Westport, Connecticut, and author of best-selling *Entertaining* (Clarkson N. Potter). "By now, we all know what the classic way of cooking is, and now we're going to change it."

Stewart (*below left,* in her huge farmhouse kitchen; *above left,* her dining-room table set for dessert) is in the forefront of the changers. "More and more people are going to be paying attention to what is coming out of the ground—either from their own gardens or from the green-grocers who are already providing us with the unusual, the miniature—all very fresh. What I'm talking about is newer than *nouvelle cuisine*—and simpler. I'm not talking about whipping up pears with egg whites. You'll eat the *whole* pear—maybe just poached in berry juice."

Martha's own invention—newer than baked pears or apples—poached apples, simmered very gently in white wine or Champagne, then sauced with black-currant jelly diluted with some of the poaching liquid.

Newer, more basic than vegetable purées—Stewart's "root salad": carrots, turnips, parsnips, potatoes (she uses black ones from California that turn a beautiful purple when cooked), sweet potatoes, and butternut squash. Each ingredient is chopped or stripped, cooked separately, then tossed together with a warm mustard vinaigrette and served at room temperature—or tossed right in the pot with melted butter, chopped fresh herbs, and served warm.

Meats and fish often will be grilled—like the fresh oysters Stewart cooks over the fire just till they open, then serves with a sprinkling of vinegar.

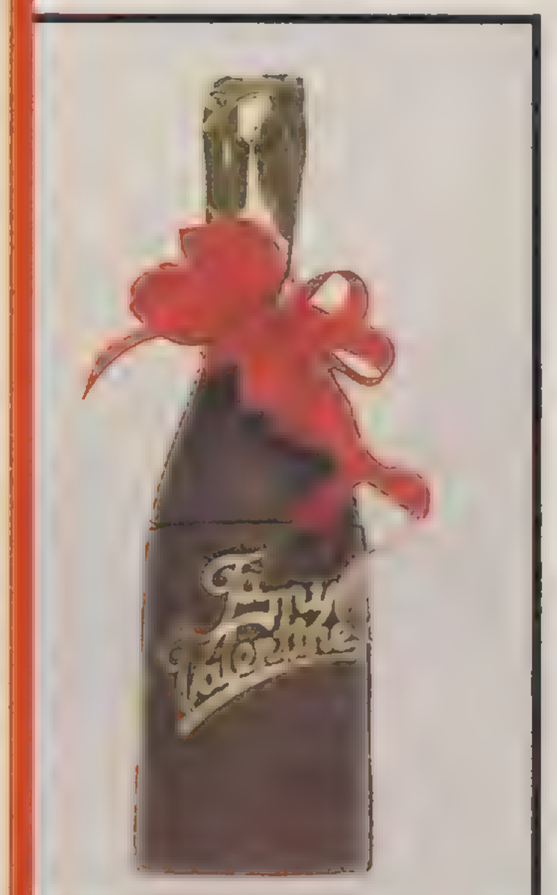
BETH BAPTISTE

EASY ON THE COOK

A great way to start or end a meal or focus a luncheon party—with these astonishing, individual little ready-made soufflés, *above:* smoked salmon, Roquefort cheese, duck liver, or Grand Marnier. Each, once you remove its lid, puffs up in its own little glass dish in your oven in 15-25 minutes. This kind of imaginative, superior presentation is typical of the whole line of 189 delectable prepared or ready-to-heat foods that will be available at the new Michel Guérard food shops around the country, at Bloomingdale's, Neiman-Marcus, I. Magnin, Marshall Field, among others.

Everything—from soups to sauces to mustards, honeys, preserves, chocolates, and glass-jarred entrées such as duck with lentils, chicken tarragon—is made for the shops by individual food artisans in France; each, says Guérard, produces the best of kind. "Because we want to keep the quality high, not every item will be available at every shop." With some of these goodies on hand on your shelves, last-minute guests need never be a problem again.

BAKER VAIL



VALENTINE SURPRISES

When is a Champagne bottle not a Champagne bottle? When it's made of chocolate, and the "bubbles" are small red-foil-wrapped chocolate hearts. Open, this could be the edible centerpiece of a Valentine's Day supper table for two. Available at Papillon Chocolates at the Grand Hyatt Hotel, Forty-second Street at Lexington Avenue, NY, NY 10017, for $20 plus postage and handling... and, something different in placecards: guests' names written at the top of individual dinner menus—so they not only know where they're sitting, but what they're getting.

DOUGLAS KIRKLAND

When you really get it all together.

Wines

Chiantis: we're getting the really great ones now —at buy-now prices

By Martin Gersh

Italy's Chianti, when it achieves its full potential, rightfully belongs in the company of the best red wines made in the world today. Why is Chianti not taken seriously and so often underrated—or simply rejected altogether by otherwise quite knowledgeable wine consumers?

I believe that two closely connected factors account for this common attitude. Many of us still retain an indelible image of Chianti as that old-fashioned, lovable, stumpy bottle in its straw enclosure (now becoming virtually extinct) that cost $1.98—and which therefore could not possibly be a good wine! Of equal and perhaps greater importance is the fact that far too many of the Chiantis that arrived on these shores in the past were mediocre examples, tarnishing the Tuscan wine's reputation to a point where a substantial number of serious wine lovers strongly resisted learning what I myself have discovered only during the last three years: that a well-made Chianti Riserva is fully qualified to take its place alongside other world-class red table wines such as France's famed Bordeaux and Burgundies, California's outstanding Cabernets, and Italy's distinguished Amarones, Barbarescos, Barolos, Brunellos, and Taurasis.

> ***"Highly civilized, with a colorful personality and distinctive flair"***

I often think of fine Chiantis as highly civilized if somewhat nervous wines, usually displaying colorful personality and distinctive flair. In keeping with the elevated view I have formed of them, today their producers ship the wines to us in traditional French Bordeaux-shaped bottles.

Chianti is produced in Italy's Tuscany region, within the provinces of Arezzo, Florence, Pisa, Pistoia, and Siena, in seven specially designated DOC (Denominazione di Origine Controllata) zones: Classico, Colli Aretini, Colli Fiorentini, Colline Pisane, Colli Senesi, Montalbano, and Rufina. Having received official Italian governmental DOC status in 1967, Chianti, by law, must conform to the following grape structure: 50-80 percent Sangiovese, 10-30 percent Canaiolo Nero, 10-30 percent Trebbiano Toscano and Malvasia del Chianti, the last two being white grapes. A minimum aging period of three years is mandatory for all Chianti Riservas.

Although I have drunk and admired both Chiantis and Chianti Riservas frequently throughout the time I have known the Tuscan red table wine, it is the Riservas that most often have captured my heart! Much to my regret, while searching diligently for Chiantis from all seven DOC zones, I was unable—with the exception of just two bottles from the Colli Fiorentini and from Rufina—to obtain examples other than from the renowned Classico zone. Thus, of the twenty-six wines whose descriptions you will find here, twenty-four are Chianti Classicos.

RECOMMENDATIONS

CHIANTI

CHIANTI CLASSICO RISERVA 1978 (MONTE VERTINE) Clearly destined to be a great wine, and even now showing very concentrated, pungent fruitiness, powerful thrust, and considerable tannic presence indicating years of aging potential—a really splendid bottle! *Vintage rating: Excellent. Best drinking: for the next 10 years. Aeration: 2¾-3 hours. $9-$10. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

CHIANTI CLASSICO RISERVA 1978 (CASTELLO FONTERUTOLI) This is a delightful Chianti Classico that displays conspicuous fruitiness, moderate body, and high tonality, along with an attractive sweet finish. *Vintage rating: Excellent. Best drinking: for the next 6-8 years. Aeration: 1¾-2 hours. $5.50-$6.*

CHIANTI CLASSICO RISERVA 1978 (CASTELLO DI UZZANO) Sophisticated, of imposing size and middle tonality, with an interesting tang in its flavor—a fine bottle still in its infancy! *Vintage rating: Excellent. Best drinking: for the next 10 years. Aeration 2¾-3 hours. $5.50-$6.*

CHIANTI CLASSICO RISERVA 1977 (BROLIO) Uncommonly fine and well-constructed, a Chianti Classico of high tonality and ample body with a lovely red currant aspect to its taste. *Vintage rating: Very Great. Best drinking: for the next 7-8 years. Aeration: 1¾-2 hours. $5.50-$6.*

CHIANTI CLASSICO RISERVA 1977 (CAROBBIO) Piquant, graceful, and exceedingly pretty, moderate-to-large in size, redolent of fruit—an excellent Chianti Classico in the style of the great Piedmontese red wine Barbaresco. *Vintage rating: Very Great. Best drinking: for the next 7-10 years. Aeration: 2-2½ hours. $5-$5.50.*

CHIANTI CLASSICO RISERVA 1977 (VILLA ANTINORI) Vibrant, spicy, intensely concentrated, of small-to-moderate body and high tonality—a young, impressive wine. *Vintage rating: Very Great. Best drinking: for the next 6-8 years. Aeration: 2-2¼ hours. $6-$6.50.*

CHIANTI CLASSICO RISERVA DUCALE 1977 (RUFFINO) An unusually attractive, suave, well-defined Chianti Classico of good size—once again possessing an engagingly tart red currant taste element. *Vintage rating: Very Great. Best drinking: for the next 7-10 years. Aeration: 2½-2¾ hours. $6-$7.*

CHIANTI CLASSICO RISERVA 1977 (NOZZOLE) Thoroughly French Médoc in style and without question the most dynamically monumental of all these 1977s, this is an absolutely gorgeous wine featuring a slightly sweet, prune-like flavor component that is altogether captivating. *Vintage rating: Very Great. Best drinking: for the next 8-10 years. Aeration: 2¾-3 hours. $6-$6.50.*

CHIANTI RISERVA 1975, CANTINE CONTESSA CATERINA (PASOLINI) Rounded and fully developed, revealing luscious, plum-like fruitiness, moderate-to-large size and middle tonality—a truly lovely Chianti Riserva from the Colli Fiorentini zone. *Vintage rating: Excellent. Best drinking: for the next 4-5 years. Aeration: 45 minutes-1 hour. $7-$8.*

CHIANTI CLASSICO RISERVA 1975 (SACCARDI) Restrained but nicely fruity, well-made, of middle tonality—a very pleasant bottle. *Vintage rating: Excellent. Best drinking: for the next 5-6 years. Aeration: 1¾-2 hours. $5.50-$6.*

CHIANTI CLASSICO RISERVA 1975 (FOSSI) This is a superlative wine—small-bodied, mysterious, full of personality, notable for perfect structure and sumptuous fruitiness. *Vintage rating: Excellent. Best drinking: for the next 6-8 years. Aeration: 1½-2 hours. $7-$7.50.*

CHIANTI CLASSICO RISERVA DUCALE 1975 (RUFFINO) Dignified and gracious, flowery, full-bodied—a particularly fine wine. *Vintage rating: Excellent. Best drinking: for the next 4-5 years. Aeration: 1-1¼ hours. $6.50-$7.*

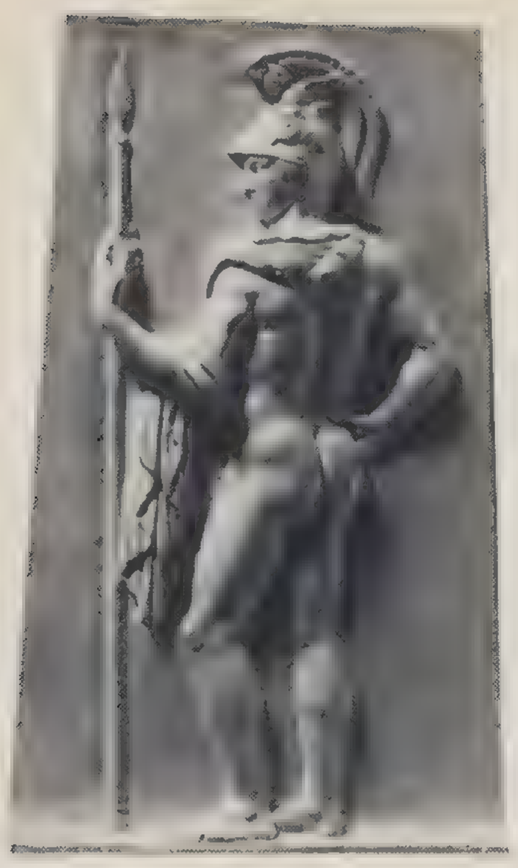
CHIANTI CLASSICO RISERVA 1975 (CASTELLO DI UZZANO) Huge, with tremendous thrust, high tonality, and appealing cherry-like fruitiness—a serious young aristocrat among Chianti Classicos, markedly French Médoc in its manner. *Vintage rating: Excellent. Best drinking: for the next 5-7 years. Aeration: 1¼-1½ hours. $7-$7.50.*

CHIANTI CLASSICO RISERVA 1975 (BADIA A COLTIBUONO) Displaying considerable refinement, high tonality, small size, and a charming touch of sweetness in its finish—very pretty indeed! *Vintage rating: Excellent. Best drinking: for the next 4-5 years. Aeration: 45 minutes-1 hour. $6-$7.*

CHIANTI RISERVA 1975 (CASTELLO DI NIPOZZANO) Created by the Marchesi de' Frescobaldi in Chianti's Rufina zone, this terrific wine of exceptional authority and fine density could easily be mistaken for a monumental, top-flight red Bordeaux. *Vintage rating: Excellent. Best drinking: for the next 5-7 years. Aeration: 1½-1¾ hours. $11-$12.*

CHIANTI CLASSICO RISERVA 1975 (NOZZOLE) Cohesive, still very young, powerful yet benign, with middle-to-deep tonality and ample fruitiness—a first-quality Chianti Classico just barely on the threshold of its greatness. *Vintage rating: Excellent. Best drinking: for the next 7-10 years. Aeration: 2½-2¾ hours. $7-$7.50.*

CHIANTI CLASSICO RISERVA 1974, MARCHESE ANTINORI (VILLA ANTINORI) This is an exciting, worldly, *(Continued on page 218)*



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CHIANTIS

(Continued from page 215)

opulent wine of great excellence. *Vintage rating: Good. Best drinking: for the next 5 years. Aeration: 20-30 minutes. $9-$10.*

CHIANTI CLASSICO RISERVA DUCALE GOLD LABEL 1973 (RUFFINO) Emerging from a vintage year that was not outstanding in any way, this is, nonetheless, an exquisite wine—lively and rather small-bodied, still quite young, with years of good drinking ahead. *Vintage rating: Fair. Best drinking: for the next 5-6 years. Aeration: 1½-1¾ hours. $10-$11.*

CHIANTI CLASSICO RISERVA 1971 (FOSSI) Nearing its peak, silken in texture, with abundant size and middle tonality—an intense, exceptionally classy wine. *Vintage rating: Excellent. Best drinking: for the next 2-3 years. Aeration: 5-15 minutes. $9-$9.50.*

CHIANTI CLASSICO RISERVA 1967, MARCHESE ANTINORI (VILLA ANTINORI) Urbane and handsome, exhibiting substantial body and deep tonality—a great and somber wine that completely realizes the full potential of a traditionally made and perfectly integrated Chianti Classico Riserva. *Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: 10-15 minutes. $15-$16.*

CHIANTI CLASSICO 1964, PALAZZO AL BOSCO (OLIVIERI) Exceptionally vigorous and expansively fruity—a noble and highly civilized Chianti Classico that is now in the prime of life. *Vintage rating: Very Good. Best drinking: for the next 2-3 years. Aeration: 1-1¼ hours. $15-$16.*

CHIANTI CLASSICO RISERVA 1964 (FOSSI) An elegant wine of extraordinary delicacy and reserved fruitiness, with high tonality and moderate size, along with an utterly charming sweet finish—a supremely beautiful classic! *Vintage rating: Very Good. Best drinking: for the next 3-4 years. Aeration: 30-40 minutes. $14-$15.*

CHIANTI CLASSICO RISERVA 1964, MARCHESE ANTINORI (VILLA ANTINORI) This is an enchanting, animated, compact Chianti Classico of high tonality and small body, now in its full maturity. *Vintage rating: Very Good. Best drinking: for the next 2 years. Aeration: 30-40 minutes. $17-$18.*

CHIANTI CLASSICO 1962, PALAZZO AL BOSCO (OLIVIERI) Perceptibly less "forward" than its 1964 version but resembling that example in its generous size, marked by a long-enduring and faintly astringent red raspberry taste—a superior and memorable wine. *Vintage rating: Good. Best drinking: for the next 3-4 years. Aeration: 1½-1¼ hours. $18-$19.*

CHIANTI CLASSICO 1961, PALAZZO AL BOSCO (OLIVIERI) Stunningly youthful for a wine of its age, well-constructed, with subdued fruitiness, small-to-moderate body and high tonality—a discreetly lovely Chianti. *Vintage rating: Good. Best drinking: for the next 2-3 years. Aeration: 1¼-1½ hours. $20-$21.*

CHIANTI CLASSICO RISERVA 1955 (VILLA ANTINORI) At the summit of its powers—firm, deep, and ample-bodied, its taste resembling some exquisite nectar, this is a definitively great Chianti Classico Riserva. *Vintage rating: Excellent. Best drinking: for the next year. Aeration: 5-10 minutes. $35-$40.* ▽

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(V20700)

Women & Cars

By Lillian Borgeson

Leasing a car: when is it better than buying? Answers to key questions

Contrary to what many people think, leasing a car isn't an alternative to renting a car, it's an alternative to buying . . . and one that you may find well worth considering. If you're in the market for a new car, you may have noticed unfamiliar terms and phrases appearing more and more often in the automobile classified ads—such as "CEL," "OEL," "walkaway," "purchase option at termination," all of which relate to the process of leasing.

Here are some questions and answers that can help you decide whether leasing would be more advantageous for you than owning your own car.

● **Who can lease?** Leasing is often thought of as something that corporations do, like inventory control and cash-flow analyses. "Not so," says Linda E. Roth, marketing vice president of The Women's Financial Group, a Washington, DC, firm that arranges leases all over the country. "Leasing is an attractive and workable alternative for many individual buyers, including women. Generally speaking, any woman whose credit rating would qualify her to buy a car with the minimum down payment would also be qualified to lease a car."

In most parts of the country, you earn that kind of credit rating by having a stable job, an income of $20,000 a year or more (alone or combined with your spouse's income), and by having previously made and paid for a major purchase on credit.

● **What's the main advantage of leasing?** Leasing requires no down payment up front—not in cash, not in the form of a trade-in car, not in a combination of the two. At most, you pay a small security deposit, and then make monthly lease payments about equal to or lower than the monthly installments you'd pay when you finance a new-car purchase. The question of whether or not to buy the car (and to part with a large amount of cash) doesn't come up until the end of the lease—one to five years in most cases—and then the decision is *your* option. Meanwhile, you've had full use of the capital that would otherwise have gone into the down payment—to put in stocks, money-market certificates, an IRA, or any other investment option.

Drivers who want a fresh new car every three or four years generally find it costs less to lease than to buy and trade at that frequency. Also, leasing may make it possible for you to drive a high-priced, high-status car you wouldn't (or couldn't) buy outright.

● **What's the main disadvantage of leasing?** Odds are you'll never own the car at all . . . if that's a disadvantage. Either way, the moment of truth comes at the end of the lease, when you have to decide to buy the car for its "residual value" . . . or to start all over again with a brand-new lease and a brand-new car. Most people who lease cars take the latter approach and never have the exhilarating experience of "making the last payment." Instead, they give the car back to the leasing company, negotiate a new lease for a new car . . . and *never* stop making monthly payments for the privilege of driving a late-model automobile.

● **What happens if you decide to buy the car?** That depends on whether you have a "walkaway" or "closed-end lease (CEL)," which is increasingly common on the West Coast, or an "open-end lease (OEL)," practically inevitable everywhere else. With a closed-end lease, the cost of the car after you've driven it for three, four, or five years is written right into the contract, which may say, for example, your "purchase-option price at termination of the lease" will be exactly $2084 or $7803 or whatever. You can either take the car at that price or walk away from it.

With an open-end lease, on the other hand, you can't walk away. As the customer, you're more fully liable for the car's "residual value"—its initial value minus the estimated depreciation over the years of the lease. If you buy, residual value is the price you'll pay.

If *you* decide not to buy, the leasing company will usually take bids on the car from several used-car wholesalers; if the car sells for *less* than residual value, you'll have to make up the difference. Under federal law, though, your maximum liability would be three monthly lease payments rather than the full difference.

● **What about maintenance, mileage, insurance?** Most leasing contracts assume you'll drive no more than 15,000 miles per year; if you drive more, you'll pay more, either in monthly charges or at the end of the lease. Some leases include built-in insurance payments and maintenance programs, and a few even guarantee a free "loaner" while the car is in the shop. In most cases, though, insurance and upkeep are handled outside of the leasing agreement, just as they are when you're buying a new car.

● **In any case, look before you lease.** Most dealers who sell cars also lease them, so there's plenty of competition for your leasing dollar. There are also companies (usually listed under *Leasing Service* in the Yellow Pages) that specialize in such transactions. Experienced players of the leasing game often will tell you that you'll get the best deal on an American car from a dealer, on a foreign car from a leasing service. And keep in mind that, when you lease a car, you're paying for its loss in value over the years you drive it and *not* its full value. This means that monthly lease payments can and should be noticeably lower than monthly payments for buying the car . . . and that it definitely pays to shop around. ▽

Fashion and Accessories Catalogues...

Shop from the convenience of your home or office with the Saks Fifth Avenue Folio. To receive the April and August Fashion Catalogues, and the July Sale Catalogue, simply send a $3 check or money order before March 15, 1983, to Saks Fifth Avenue Folio Collections, 449 West 14th Street, Dept. 1122, New York, New York 10014.

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This is Antoine Aguerre. Every morning, during the month of October, he collects bags of ripe Grandjean walnuts from the trees near his home. With a long pole, he rustles the boughs, then picks up the fallen nuts and takes them to the town of Périgueux.

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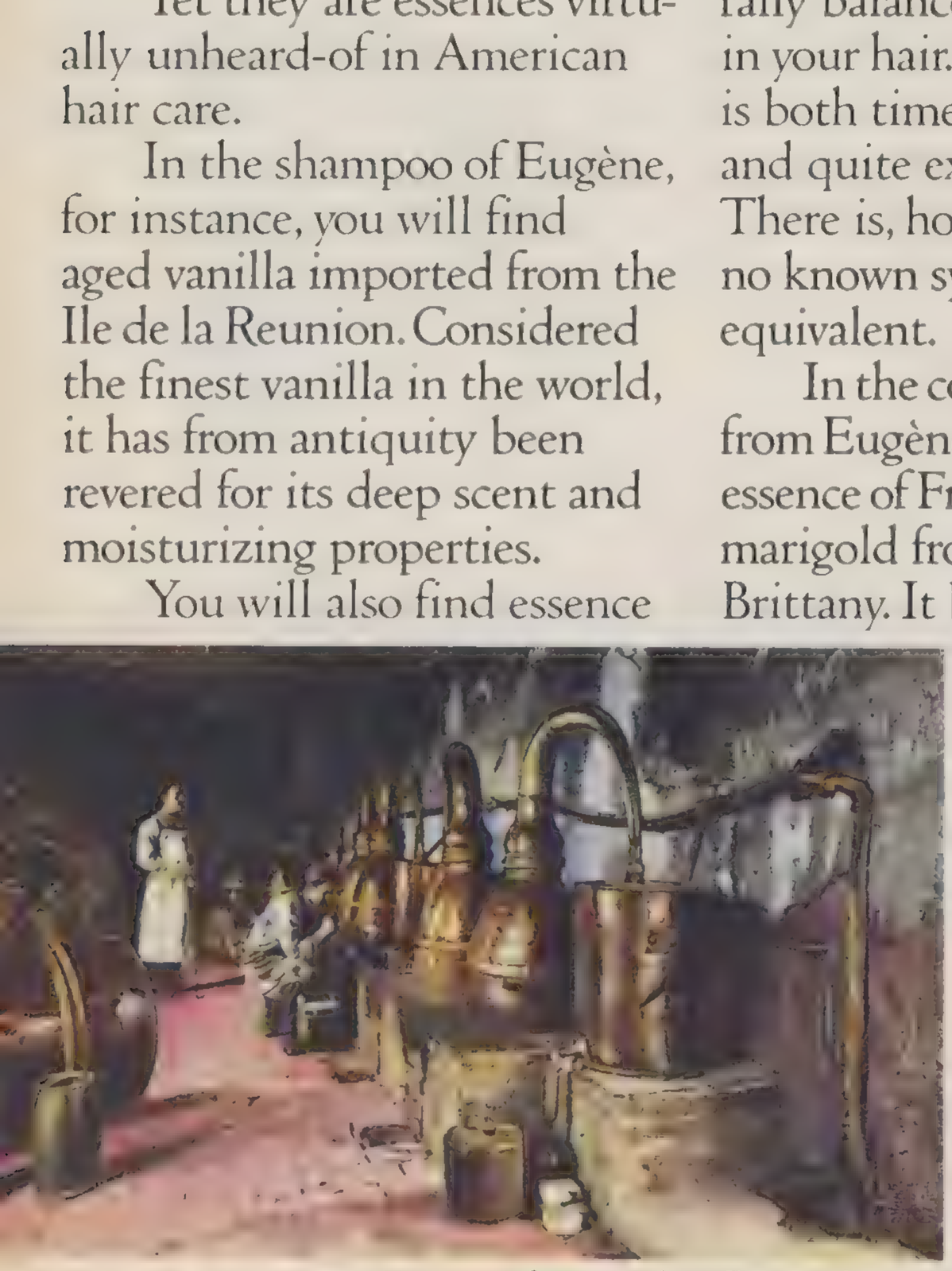
You will also find essence of orange blossom from the Levante in Spain that naturally balances the pH level in your hair. Its distillation is both time-consuming and quite expensive. There is, however, no known synthetic equivalent.

In the conditioner from Eugène, there's essence of French marigold from Brittany. It brightens and softens hair. *Salvia sclarea,* a special sage from Auvergne, aids reconditioning. And proteins and vitamins nourish tired hair.



This early engraving depicts the distillation of a floral essence. Water and flowers are brought to the boiling point, then tapped into condensing vases that isolate the desired essence.

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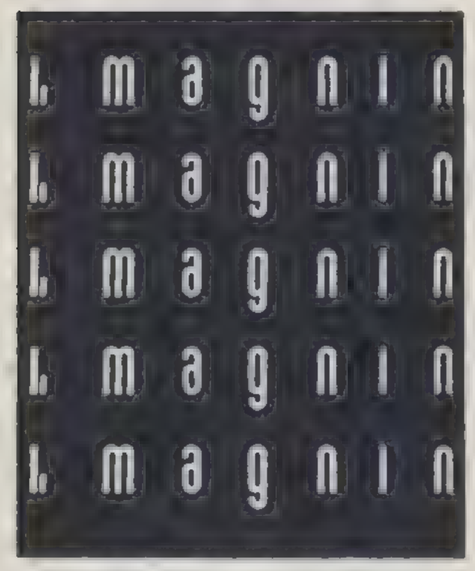

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Travel Now

Explore the Red Sea... air-fare news...great staying in Britain

By Richard Alleman

An interlude in the rarely traveled Yemen Arab Republic on the Red Sea is one of many fascinations of Salén Lindblad Cruising's "Passage Through Antiquity" set for May 21-June 14. The trip begins in Yemen's ancient capital Sana'a, *above,* where soaring multi-story structures—with doorways, windows, rooftops "iced" in white—are backed by staggering mountains. After three days exploring this city and the Yemeni countryside, travelers board the M.S. *Lindblad Explorer* for a Red Sea/Mediterranean odyssey that will take them to Jordan, Egypt, Sudan, Suez Canal, Cyprus, Greek isles and mainland. Cruise highlights: Pharonic temples at Luxor and Karnak . . . Saint Catherine's Monastery on Mt. Sinai . . . Mukawwar Island in Sudan/Ras Muhammad in Egypt for some of the world's finest skin diving/snorkeling. Prices—from $5300 to $12,600, depending on stateroom—include meals, excursions, guides, but not air fare. See travel agent or page 227 for details.

instant classic

People already are describing Houston's just-open Remington hotel, *above,* as "the kind of place they don't build anymore"—so lavish and finely crafted are its inlaid marble floors, oak-paneled walls, stone fireplaces.

The 248-room property also makes news with its twenty-first-century services: a computer stores guests' likes and dislikes . . . rooms are equipped with conference-call telephones . . . many bathrooms have TV sets.

On the food front, the good news is that the Remington features cuisine created with the help of Los Angeles superchef/restaurateur Wolfgang Puck—of Spago and Chinois on Main fame. For information, see page 227.

EASY ACCESS

Really get to know Los Angeles, San Francisco, and Hawaii through the new series of *Access* guidebooks. Detailing sights, hotels, restaurants with color-coded entries backed up by excellent maps, illustrations, and architectural renderings, *Access* guides also include special-interest articles on everything from the history of surfing in Hawaii to how to order *dim sum* in San Francisco. The guides—by Richard Saul Wurman—cost $9.95. *Note:* Other cities to be made *Access*-able soon: New York—this spring—to be followed by Washington, DC and New Orleans.

EUROPE FOR $399!

Worth looking into: LTU International Airlines—a well-known West German charter carrier—schedules low-cost weekly flights from Los Angeles, San Francisco, and New York to Dusseldorf/Frankfurt. Sample LTU Super Apex fares through March 31: $399 round trip from New York, $569 from the West Coast. Flights—aboard wide-bodied L1011s with business-class-sized seats—can be booked anytime. *Note:* Dusseldorf—with a Eurail station beneath its airport—is a super start-off point for a European train trip.

SKI-TIP FOR PLEASANT SPRING SKIING, CONSIDER QUEBEC'S HIGHEST PEAK—MONT-TREMBLANT—NINETY MILES NORTH OF MONTREAL. TO STAY: LE MANOIR PINOTEAU HAS COZY SUITES IN ITS HALF-TIMBERED MAIN LODGE—PLUS ON-SLOPES UNITS WITH FIREPLACES, WHIRLPOOLS, SAUNAS. SEE PAGE 227.

Great-house hopping! *Best known for African safaris and Himalayan treks, Abercrombie & Kent now turn their tour-tailoring talents in a new direction . . . toward Great Britain. After almost two years of research, A&K has selected twenty-three of England and Scotland's top country-house hotels and designed six itineraries that combine stays in these great houses with superlative sight-seeing in the British countryside. Itineraries range from ten to twenty-one days—and may be covered in self-drive or chauffeur-driven vehicles. Houses range from Elizabethan manors to Georgian mansions to Victorian marvels such as Hambleton Hall (left) in Rutland, England. Most are run by dedicated young husband-and-wife teams, have a dozen or so beautifully decorated bedrooms, and offer some of Britain's finest cuisine. For further information, talk to your travel agent or see page 227.*

The story of two brothers and the woman whose passion for one destroyed her love for the other.

Chapin Ames let a rich aunt buy his way into Harvard and Wall Street. His brother Tip made his own way to the top. Raised in separate worlds, they were bound from youth by a bitter rivalry for riches, power, and Jophy, the wildly beautiful woman they fought all their lives to possess. Their story is the American Century. Decades of splendor, struggle, upheaval and war, of innocent dreams and green desire corrupted by gilded temptation.

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Towering condominiums—"home" to tennis stars Connors, McEnroe, Gerulaitis—and in the round, the new Marina Hotel

A weekend of well-being—at a glorious new spa

Refreshment, pampering, quality at the Sun Coast's Turnberry Isle

BY DESPINA MESSINESI

Just ten miles north from downtown Miami, on the Intracoastal Waterway, there is a totally different Miami—at the luxurious Turnberry Isle Yacht and Racquet Club. Compared to the hustle of Miami, Turnberry is a calm oasis. After an exhausting work-week in Miami this fall, when I felt I had earned a weekend of pampering, I headed to Turnberry's new Marina Hotel and Spa.

This private elegant domain attracts people from all over the world. They enjoy its clubby atmosphere, the casual, sporty life: two superb golf courses, twenty-four tennis courts, and, practically at their doorsteps, a sheltered marina. Turnberry's four towers are filled with all-year residents, families who use Turnberry as a winter refuge or for a weekend escape hatch. The predominant look on tanned, well-toned bodies is tennis whites—or bikinis. Turnberry is "home"—or a home—to Jimmy Connors, John McEnroe, Vitas Gerulaitis; Princess Caroline of Monaco owns an apartment.

The Marina Hotel is the latest addition to Turnberry. In contrast to the four condominium towers, the hotel, with only five stories, is small, round, and white as a poker chip. Standing off by itself, the hotel overlooks the marina and guards the channel leading to the Intracoastal Waterway. In its first year of operation, the hotel has housed Elizabeth Taylor and Gerald Ford, yachtsmen, spa fans, escapees to warm weather.

Staying at the hotel, I felt—and was—as safe as if I were living in Fort Knox. An amazing twenty-four-hour security system manned at the gatehouse safeguards the entire resort. In my suite, there were "panic" buttons, to call security, positioned by the king-size bed and outer room door. Even the seawall around the hotel is electronically monitored.

After clearing security at the gate, arriving hotel guests stop to register, as I did, at the North Tower before making the short drive to the hotel. There, the architecture is stark and dramatic. In the center of a red-brick courtyard, an elevator is encased in a tall white sculpture-like cylinder. Railings of nautical blue, the color of Turnberry, top thin balcony balusters as precisely white as Cape Cod picket fences.

Without taking time to settle in or to explore my enormous suite, I headed for the spa, which sits next door to the hotel in a many-angled modern building. The spa is open all year (including Sundays) to spa members, Turnberry condominium residents, and Marina Hotel guests. The special four- and seven-day programs provide medically tailored and nutritionally planned diets for weight loss or simple well-being; treats such as massages, herbal wraps, facials, water and jazz exercises; plus more vigorous Nautilus and racquetball sessions. Sensibly planned, the regimen allows free time for sun and swimming, tennis and golf.

For me, simply walking into the spa reception area was soothing. The young staff in white T-shirts and shorts looked fit, tanned, and relaxed. Although it was mid-afternoon—and last-minute—I managed to book a massage appointment. Waiting in the lounge—with TV, huge plants, stacks of magazines—I found the bar stocked with fruit juices—cranberry, pineapple, orange, grapefruit—and bottles of Evian water.

Once in the actual spa domain, I was handed a locker key and told, "We supply sweat shirts and pants, T-shirts and shorts, robes and slippers, razors, Vitabath, and shower caps." In the locker room, the "regulars" looked so gloriously in shape, I was instantly spurred to tackle vigorous workouts and a good diet.

Wrapped in a white terry robe, I proceeded to the white shower stalls with their red, green, and yellow geometric tile patterns. There, I found shampoo and hair-conditioner; on the dressing-room shelf, bath powder, hair sprays, and hair dryers. Padding silently through green-carpeted corridors, I passed the Swiss shower with its sixteen hot and cold spiggots, sauna, two huge whirlpools—one hot and one cold. A Jacuzzi opened onto the solarium. There were separate rooms for facials, herbal wrap, and massage. *(Continued on page 226)*

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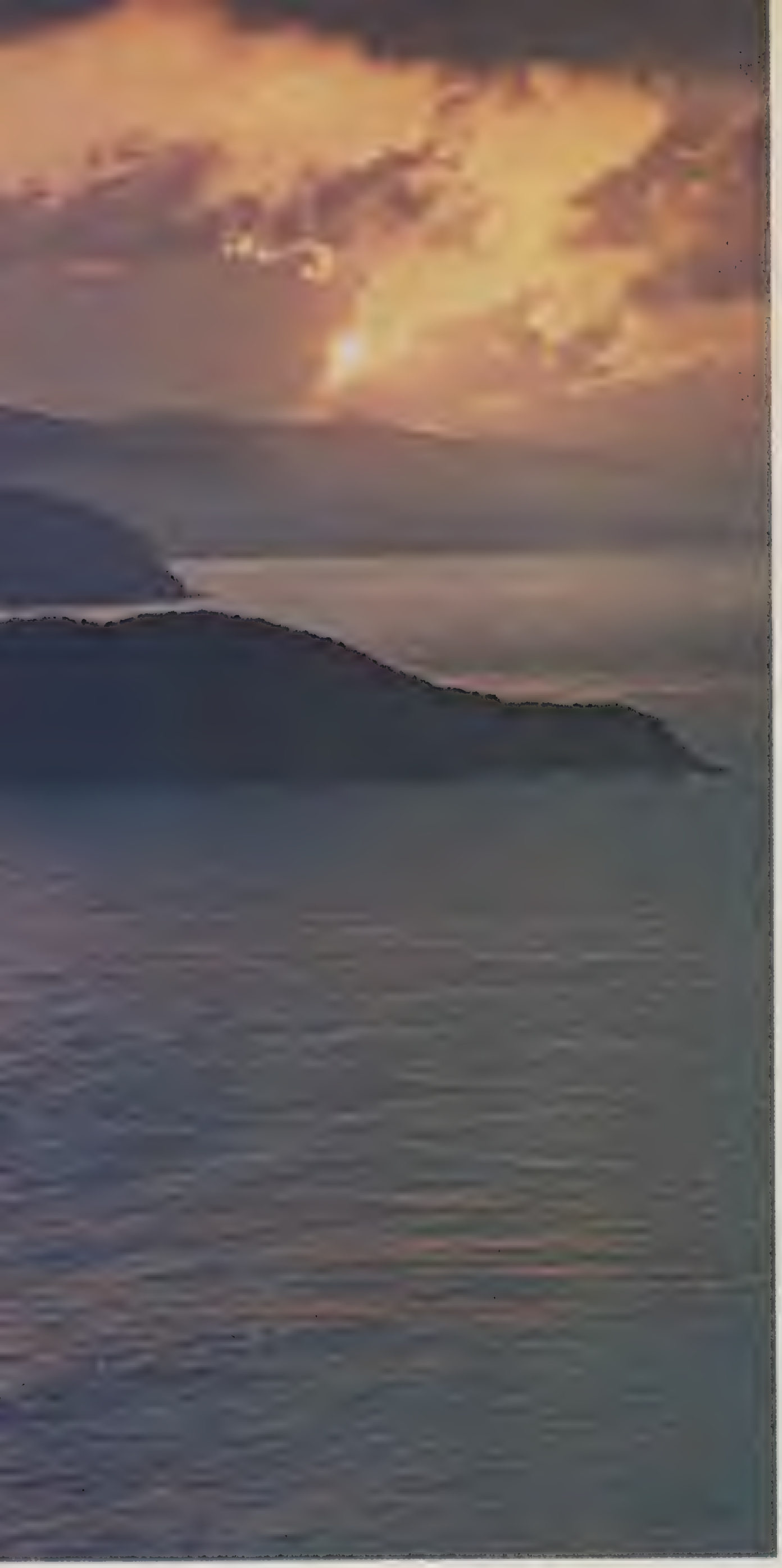

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TURNBERRY ISLE

(Continued from page 223)

My weary back, massaged with Tiger Balm, relaxed and tingled. Refreshed, I headed for a manicure in the small, efficient beauty salon a few steps above the spa area. Tea in the snack bar was neatly served by young waitresses in nautical-looking navy shorts and white shirts with sailor collars.

Back in my palatial quarters in the Marina Hotel after this non-taxing workout, the settees with masses of cushions called to me. On the bar, crystal decanters of vodka, bourbon, and Scotch were labeled in silver. The "fridge" was filled with soft drinks and Evian water, and on the glass tabletop there was an assortment of cheeses, crackers, chilled wine, napkins, plates, and silver.

The corners of the walls were gently rounded—an extravagant bit of construction. A thin, soft navy quilt and striped beige and blue sheets covered the king-size bed—along with a half-dozen pillows. On the bedside table, a panel controlled cable TV and lamps. My toughest workout of the day was in the enormous oval Jacuzzi tub in my tiled bathroom. In the Jacuzzi, evidently built for two persons, I bobbed up and down as if I were on a trampoline.

Quality at Turnberry is remarkable. In the North Tower restaurant—which prepares both diet and gourmet meals and is reached by crossing a small bridge spanning the hotel pool—walls are of teak and polished brass; drinking glasses are etched with four-masted sailing vessels. The dominant nautical theme

In every room, crystal decanters, chilled wine and cheese, an enormous oval Jacuzzi tub.

prompted me to ask a waiter if he had been to sea. Sure enough, he had sailed on the Royal Viking Line's luxury ships.

The Sundry Shop, also in the Tower building, is phenomenal. In tight quarters, it stocks everything from toothpaste to caviar, Swiss pâtés, German herring, Swedish crackers, Italian chocolates, wines, leather goods, cosmetics, and jogging suits. At Turnberry, guests carry a plastic Turnberry membership card, not money. Checks, which require a signature, include a space for tips.

For members and guests on short visits such as I, the spa exercise program is entirely flexible. Beginning at ten each morning, exercise classes vary throughout the day, and both men and women may join whatever class is in session at any time. In a large windowed exercise room on the third floor of the spa, some people followed "teacher"; others worked alone in a corner; some went to the exercise barre for their own routines.

An instructor supervises and instructs each person individually in the Nautilus gym. Painted dark green to match the carpet, the Nautilus equipment somehow seems less sci-fi formidable. Also on the spa's third floor are the four sensational racquetball courts, each with its front wall of heavy glass, as sleek-looking as a Fifth Avenue store window. Racquetball, a fast-paced sport, is often included in the spa regimen. Instruction is provided.

Turnberry Isle's new attraction next winter will be the Beach Club on the Atlantic: sand, beach cabanas, restaurant. By car, the "beach" will be seven minutes away from the resort, reached by a new road and bridge across the Intracoastal Waterway.

At the Biscayne Boulevard turnoff at 199th Street to the Turnberry Isle resort, the vast site that now looks as if hit by an earthquake is the building area for a gigantic new shopping mall. The first store to open there early this summer will be Lord & Taylor. Already, the store's familiar logo is on the building. Macy's, another huge structure, plans to be ready later in the year. In the mall, eventually one hundred separate boutiques will be open.

In tropical Florida, where plants shoot up seemingly overnight, architectural blueprints, too, seem to turn magically into reality. Meanwhile, under the warm sunshine, the relaxed healthful living continues unchanged at Turnberry Isle. ▽

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The mind quiets as the body warms

Where to hotfoot-it when the cold comes—the hotel with something extra . . . on the Sun Coast

BY AMY GROSS

A person likes extras. Something given away free is always suspect, but the extra is accepted as coddling. The Boca Raton Hotel and Club, twenty-two miles south of Palm Beach, stays up nights, I imagine, dreaming up extras for its guests. It seems to have set itself the challenge: what might *they*—meaning you—want, what might they have forgotten?

As it happens, I forgot a bathrobe. There, waiting in our room at the Beach Club, were two terry-cloth robes (what are the odds of *both* of you forgetting your robes?). There were also extra-thick towels; four kinds of soaps—one, the shape of a plump shell in sea shades of lavender, blue, green; packets of Vitabath; a private safe; six pillows on a mile-wide bed; a basket of fruit; chocolates filled with a brandy-laced chocolate mousse. . . .

All of this is discovered after you've registered with a flute glass of champagne in your hand. At the same time, you're given a smart beige plastic charge card—the upscale version, I suppose, of Club Med's pop beads, and the result is the same: you are innocent of commerce for the duration of your stay; money need never touch your sweet hands.

The service will be so good-humored, so sincerely helpful, that you will almost regret the fact that all tipping has been taken care of via an automatic and reasonable service charge. No ferreting for dollar bills. Young, attractive, and cheerful people will arrange you in a cabanet (a beach lounge with a striped hood), bring you iced tropical drinks, loan you Hobie Cats, floats, windsurf-boards, and all you do is flash your card. A porter delivering those baskets of fresh fruit beams you with a great smile in the hallway. The concierge, in navy-blue blazer, hovers in the lobby just dying to exercise some of his gracious muscles for your comfort and/or pleasure. Why is everybody so happy, so eager? Team spirit, says the hotel's managing director. I say, run whoever's responsible for mayor of New York, and who knows where he or she could go from there. The macro-world may be balancing on several brinks but this micro-world is an oasis of order, thought, care.

I usually have trouble with such big American luxury hotels. For probably transparent psychological reasons, I tend to prefer the small, slightly rundown inn to the new and imposing mega-resort. But when you yourself are feeling small and slightly rundown, a dose of the impeccable is good medicine. A perfectly working system frees you to become simple-minded for a few days, to repair in the human version of hibernation. The mind quiets as the body warms. The body may lie about like a pebble or it may exert itself. Besides the toys supplied by the staff, there are three pools, one golf course, twenty-two tennis courts, sauna, whirlpool, aerobic exercise classes, a mini-gym. There's a *parcours* to jog, a white coral beach to walk, and a good band to dance to. There are boats to charter for deep-sea fishing—I am told that the Gulf Stream comes closest to land at Boca Raton, which accounts (I am told) for the superb fishing. There is even a non-fishing boat to charter should someone want to throw a party: the *Paradise II*, sister of the *Sequoia*, the Presidential yacht, and carrier, at different times, of both Herbert Hoover and Marilyn Monroe.

But the biggest extra is a whole extra hotel. The Boca Raton is a resort of several parts. The core of the hotel, the Cloister, opened in February 1926 with sensational, pre-Crash opulence. Louis Sherry catered, Marie Dressler was hostess, and the central figure was Addison Mizner, the dandy who is credited with giving Palm Beach its Spanish/Baroque/Gothic architectural character (he designed the Everglades Club, private cottages for Vanderbilts and Biddles, the Wanamaker house now owned by Rose Kennedy).

The Mizner effect is fantastical. The Cloister is a wonderfully giddy, theatrical pink stucco place of grand entrances, turrets, canopied balconies, unexpected little terraces, shaded courtyards, tiled fountains gurgling in gardens filled with orange trees, bougainvillaea, and palms.

More exotic trees, brought in from around the world, form a kind of tropical green museum on walks around the Cloister. The values of the indigenous, the "natural," the pure and authentic, were clearly not Mizner's. Like William Randolph Hearst at San Simeon, Mizner—another Californian—played fast and loose with antiques. From monasteries and churches in Central America and Spain, even from the University of Seville, he picked up Renaissance chairs and Gothic chests, iron candlesticks and gilded mirrors. He scattered them through the public spaces of his hotel and manufactured copies when he needed more. Like Hearst, Mizner was going for a baronial, overscale, romantic, California boom-time notion of glamour. So the "Cathedral Dining Room" *(Continued on page 230)*

AMY GROSS

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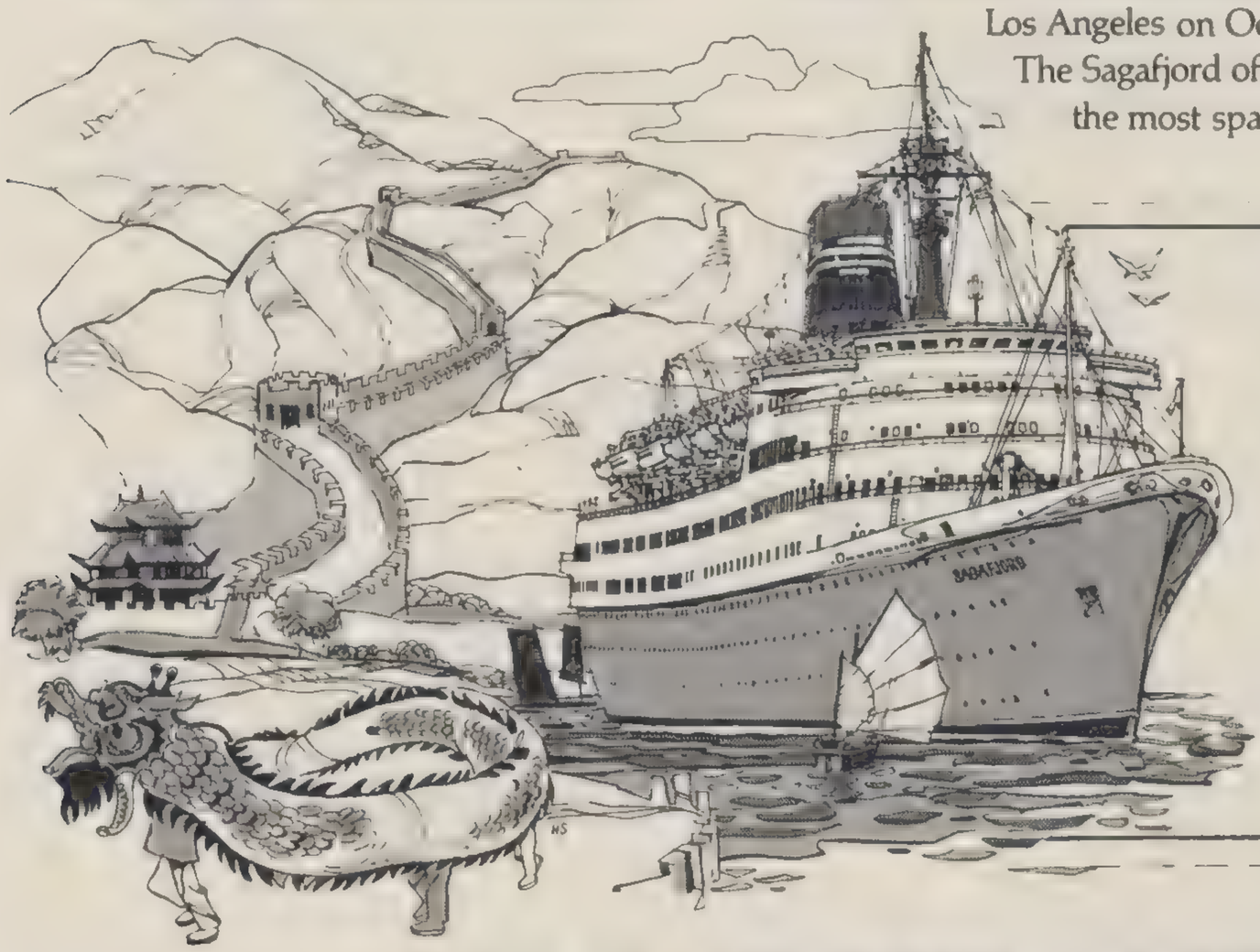

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BOCA RATON HOTEL

(Continued from page 228)

has a vaulted ceiling, gold-leafed columns, and a stone fireplace big enough to walk around in.

"My ambition," Mizner said, "has been to make a building look as though it had fought its way from a small unimportant structure to a great rambling house that took centuries of different needs and ups and downs of wealth to accomplish. I sometimes start a house with a Romanesque corner, pretend that it has fallen into disrepair and been added to in the Gothic spirit, when suddenly the great wealth of the New World has poured in and the owner had added a very rich Renaissance addition."

Wedded to the sugary fantasy of the Cloister is a more modern idea of luxe—the twenty-seven-story Tower. High up in the Tower is the Presidential Suite, a duplex with four bedrooms, kitchen, library, dining room, a living room larger than a hotel lobby. It rents out for $1500 a day and is apparently so popular that the decorating staff had not been able to refurbish it for years. This task was finally accomplished in December.

Above the Presidential Suite is The Top of the Tower, a restaurant with a formal, city air, presided over by an eager, charming Colombian captain. The menu is straightforward—roasts, steaks, chops, well prepared, and a good if overpriced wine list.

A few minutes away from the Cloister and Tower complex, across the Intracoastal Waterway canals that had Mizner dreaming of a new Venice, is the extra hotel, the two-year-old Boca Beach Club. Both a jitney and a handsome boat shuttle between the two. Approached from the water, the Club appears like the imperial city of the future. It's a seven-story zigzag, with huge palms like a band of warriors at attention, lofty towering trellis, and glass-enclosed escalator to the lobby.

A room with a balcony facing the ocean reminds you most sharply of where you are (Florida, on holiday) and where you are not (at home, not on holiday). From my balcony one morning, I could not avoid a view to the lawn below where the working girl's celebrity, Seagram executive Mary Cunningham, was taking the sun with her husband, Bendix Corporation chairman William Agee. Mary, billed in national headlines as a blond, blue-eyed corporate vamp, is, in the flesh, the kind of blue-eyed blond who could advertise butter or corn oil—wholesome. A grandmotherly woman, chatting with Cunningham in the hotel hair salon on Saturday afternoon, told her how pretty she was. "That's my problem," Mary answered.

I myself had stared astigmatically at Mary the night before, across the Shell Dining Room. This is the plushest of the hotel's nine restaurants, and the best for dinner. The menu is written in a neo-baroque style, but the Swiss chef in the kitchen is ambitious, inventive, and concentrates on fish, especially the fresh local fish such as pompano, grouper, red snapper, and the great gulf shrimp.

Checking out, another extra: the computerized bill is slipped under your door in the morning so you can examine it as carefully as you like—rather than dealing with questions while your plane is waiting. And that reminds me of another extra—the hotel will deliver you to, as well as pick you up at, the airport in a comfortably long black limo. ▽

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VOGUE'S

View

Black "marketing"...dots and dashes...London news...lace tips...

Edited by Mary Russell

JAPAN UPDATE

EVERYBODY IS TALKING ABOUT JAPAN . . . ABOUT THIS NEW (INSCRUTABLE?) MARKET . . . TOKYO JOINS NEW YORK, PARIS, MILAN, AND LONDON ON THE FASHION MAP. . .

Above: New knit dimensions by Jurgen Lehl

Microcomputers, cars, cameras, robots, communications . . . and now fashion . . .

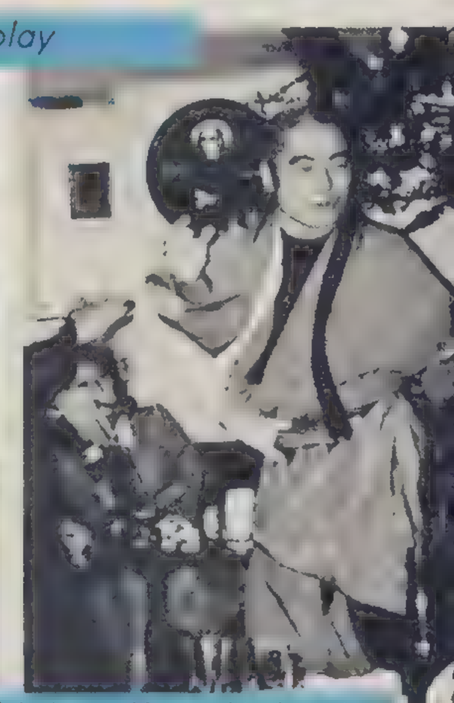
The Japanese influence is becoming more and more evident in fashion. American designer Geoffrey Beene and others have been "Japanized" for years. Japan's Hanae Mori, Issey Miyake, Kenzo, and Kansai Yamamoto went to Paris over ten years ago and have since "gone" international. Now Tokyo is on the map of fashion professionals from all over the world, ever on the lookout for "what's next."

As the Japanese head West to see how we work, we take cameras in hand and trek to Tokyo to study their ways. New ways of merchandising and display. Ex.: Rei Kawakubo of Comme des Garçons' new Robe de Chambre boutique that is so "minimal" there is nothing on display. Everything is hidden behind glass panels. Or the young "Issey Sport" collection that was shown in an unfurnished storeroom, "using" the cardboard cartons, cement floors, stepladders, etc., as a backdrop. Or the mix of classic Japanese flower arrangement with Art Nouveau objects in a popular bar owned by Noburu Kurisaki. Or unusual mixes of yarns and colors for new fabric dimensions.

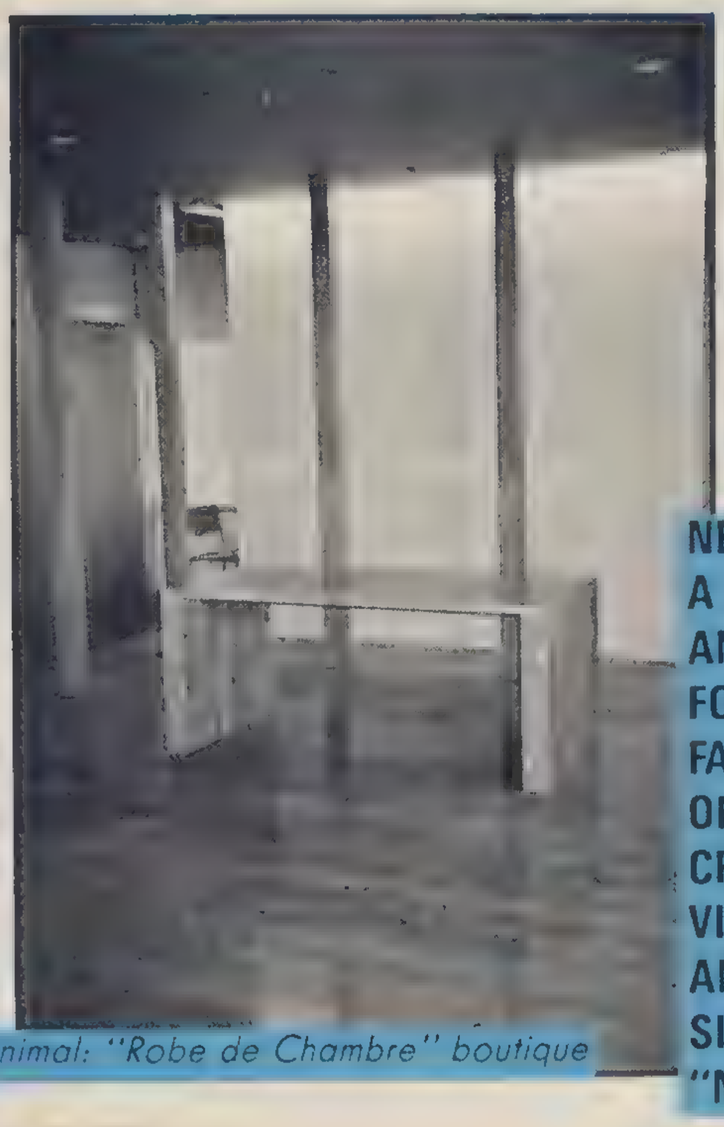
Twice a year designers and manufacturers set up "exhibitions" for their own Japanese clients. These simple displays set on metal racks and black and white tables with almost mathematical perfection are a lesson in practicality and are quite beautiful in themselves. Even a Japanese bath is inspirational. Horai Inn at Izu Mountain, one hour from Tokyo, hosts one of Japan's most beautiful hotel and spa centers. *("View" continued on page 236)*

Above: Irie of Studio V and his accessories

Below: Issey Sport's Chisato Tsumori and display



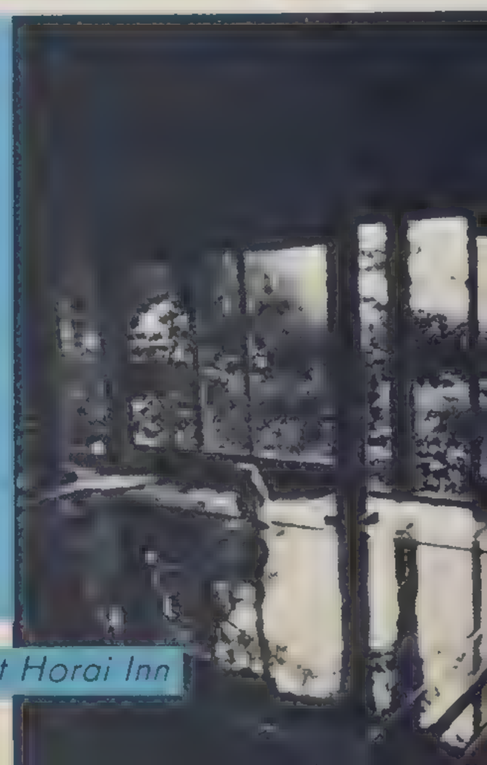
Above: Noburu Kurisaki dancing



Above: Ultimate minimal: "Robe de Chambre" boutique

Above: Comme des Garçons' "exhibition"

NEW JAPANESE ESTHETIC: A MIX OF WESTERN STYLE AND TRADITIONAL FORMS FOR INNOVATIVE FASHION EMPHASIZING ORIGINAL FABRICS THAT CREATE NEW DIMENSIONS VIA DIFFERENT WEIGHTS AND TEXTURES. COTTONS, SILKS, AND WOOLS ARE LEFT "NATURAL" AND WRINKLED.



Right: The hot spring pool at Horai Inn

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VOGUE'S

View

As Long As It's ... Black!

From Maxfield's in L.A.—owned by Tommy Perse and Anne Marie Dumee Dubois—the best in bl

Black started here. Or at least got a head start. Tommy and Anne Marie have been combing the world for over five years for clothes and objects that are black, sleek, modern, and unusual for their boutique—Maxfield's, on the corner of Doheny Boulevard and Santa Monica—"NOT on Rodeo," says Tommy. "People have to seek us out."

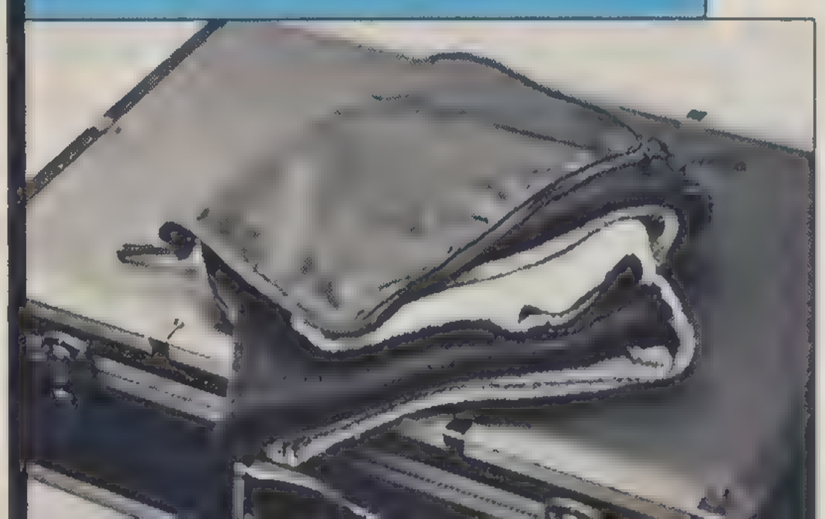
If it exists, Tommy wants it . . . in black. Black clothes, black watches (he is an avid collector of antique watches, some of which are for sale). Black notebooks, blankets, sheets, even black soap! Tommy drives a shiny black Jeep; Anne Marie, a shiny black VW Rabbit with black interior and windows. Their Art Deco house high on a hill overlooking L.A. is minimally furnished in, you guessed it, black and white . . .

Maxfield's is all about their personal style and the style of people like them—stars from the art, film, and music world, like Jack Nicholson, Bob Dylan, Ryan O'Neal, and Anne Bancroft. It's a store for anyone who likes unpretentious, carefully worked out articles—everything from a black cashmere bathrobe by Laura Biagiotti, to soft black luggage from Prada, to wrinkled cotton evening shirts from Matsuda of Tokyo . . .

("View" continued on page 238)

Above: Anne Marie and Tommy in black and white—cars and clothes (Zoran, Ferre). Below left: Next stop, Tokyo. Below right: Anne Marie wearing "Comme Des Garçons"

Right and below: Maxfield's black sushi lunchbox, luggage, and assorted items all worked out in black . . .



TWO CLASSICS. ONE FROM AVON.

AVON CLASSIC JEWELRY

This necklace is part of the Galaxy Collection.

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VOGUE'S

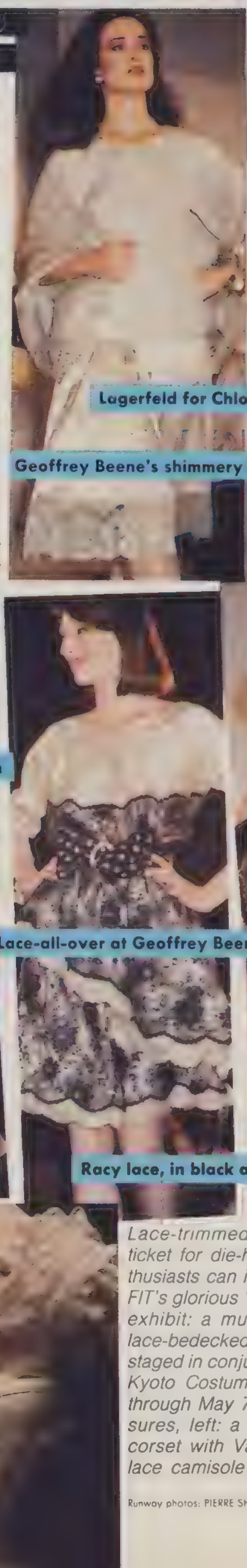
View

THE LACE AGE

NO LONGER JUST LINGERIE OR BRIDAL TRIM, LACE HAS TIP-TOED OUT OF THE BEDROOM INTO THE OPEN, ON THE TOWN . . .

For years an object of delicate adornment, this season, lace has caused fashion-watchers to sit up and take notice—used on its own or in savvy strategic touches, in all sorts of unexpectedly sophisticated ways. Catch the red-hot lace at Geoffrey Beene, for instance: Just one of the ways his love of lace surfaced, in a dazzling red-lace-lined dress and matching fire-hot stockings. Catch it at Bill Blass—his "nothing sweet about 'em" black-lace/white rosette dress was a standout. Also a soft touch for the lace touch: Oscar de la Renta . . . where you'll find lace with a Midas touch—gilded, flowing, and sensational.

Of course, traditionally, real lace—hand-born and bobbin-bred—has been pricy, but it's fast moving into the realm of the affordable. Jan Dutton of Paper White, working out of Hong Kong, is lovingly lace-edging some of the prettiest—and sensibly priced—white cotton summer dresses we've seen (samples from her collection, this spring at Bendel's). Lace edges are also in evidence in the hands of Canadian designer Christine Morton of Christine & Company—in her one-of-a-kind silk charmeuse kimonos, embellished with Florentine lace! ("View" continued on page 240)



Lagerfeld for Chloe: black lace, bare skin

Geoffrey Beene's shimmery lace trim

French lace, from NY's Cooper- Hewitt collection

Ungaro's sheer, short lace dress

Lace-all-over at Geoffrey Beene

Racy lace, in black and white, at Bill Blass

Lace-trimmed lingerie—still the ticket for die-hard romantics. Enthusiasts can indulge right now at FIT's glorious "Undercover Story" exhibit: a multi-century view of lace-bedecked boudoir dressing, staged in conjunction with Japan's Kyoto Costume Institute, running through May 7. One of their treasures, left: a turn-of-the-century corset with Valenciennes ruffled lace camisole and soft silk bow.

Runway photos: PIERRE SHERMAN; top right, MARY RUSSELL

VOGUE, February, 1983

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VOGUE'S

View

DOTS AND DASHES...

DOT. DOT. DOT. DASH-DASH-DASH. EVERYWHERE YOU TURN FOR SPRING THINGS ARE STRIPED AND DOTTED...

From left to right: Claude Montana's silk stripes; Fendi's thin stripe and dot mix; Bill Blass's wide evening stripings; Oscar de la Renta low-backed dots; vertical stripes from Valentino.

Days are dotted: from rough cotton to sleek gabardine, from beach to city streets—aspirin dots, pin dots, polka dots, or domino dots. Evenings are punctuated with sleek stripings, vertical or horizontal, wide or thin, usually in stark black and white. Designers in Milan, Paris, and New York must have been communicating in Morse Code because most of them had a group of stripes and/or dots. Valentino did giant circles in white and black sequins on sexy evening dresses. Bill Blass and Oscar de la Renta also striped and dotted evening looks. Perry Ellis lavishly mixed both in pastel colors right down to shoes and socks. Karl Lagerfeld for Chloé had dotted fans and piano striped jewelry as well as striped and dotted sandals by Walter Steiger for his Paris collection. *("View" continued page 242)*

Photographed by SEPP and MARY RUSSELL

When was the last time you ordered a rainbow?

This season, color your world with an exuberant pizzazz of handwoven colors...we counted at least nine! Vibrant Madras plaid is softly man-tailored in sensuous *Silk Batiste*, an artful blend of 60% silk and 40% cotton. Machine washable. Sizes 4-18. Not available at any store. 100% money back guarantee.

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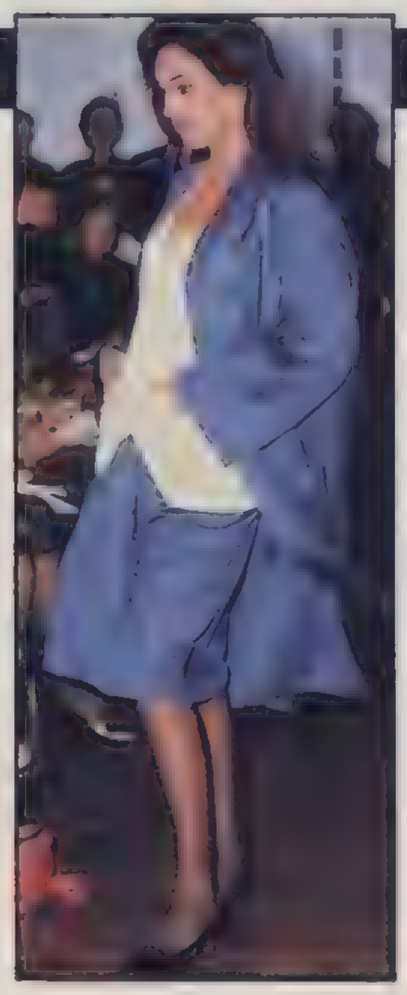
Style # 77

LONDON'S LATEST...

There is a surge of creativity emanating from London—a mix of calm classicism and savage chic

ixties stars Zandra Rhodes and Jean Muir are still going strong creating their beautiful dresses that are known the world over. The King's Road has seen better days but still boasts the odd punk boutique and Antiquarius' many stalls under one roof, a "must" for antiques bargain hunters. But the news happening these days in London has to do with a mixture of renewed national pride, a quasi adoration of Princess Di, and fashion going in several directions at once.

The streets are full of "neo" punks wearing leather and lace with spiky colored hair or Rasta dreadlocks. One sees prim "schoolmarm" navy jumpers or Japanese "samurai" inspired looks or, newer, the rags and tags of underground fashion designer Vivienne Westwood who, with her "Sex Pistols" partner Malcom Mclaren, was responsible for the original punk fashions.



Westwood's Pirate and Edwardian looks have been among some of the only worldwide fashion trends to have come out of London since the 'sixties explosion. Her "Nostalgia of Mud" boutique on St. Christopher's Place is like an underground grotto complete with a bubbling pool and stalactites to offset her collection of earth-colored ripped and patched clothing that is the rage of the young and avant-garde. She is a self-described "fashion anarchist." Her "L'il Abner" style ripped T-shirts, oversized patched coveralls, and tie-dyed asymmetric separates have been very influential in Paris, New York, and Japan.

Directly across the street and diametrically opposite in mood is Margaret Howell, another young English designer who does classic separates in true British tradition: gabardines, Shetlands, men's and women's shirtings, linens and tweeds can be found in this boutique, very "in" with the young "stiff upper lip" crowd. Jasper Conran, Benny Ong, Sheridan Barnett, and Maxfield Parrish are new names to watch for solid, safe clothes made of fine wools, linens, cottons, and leathers in soft loose shapes.

Far left: Sketch, Vivienne Westwood's tie-dye velours separates; photo, Vivienne at work in her London atelier. *Near left:* Jasper Conran's navy pinstripe suit. *Top right:* Maxfield Parrish's soft grey suede dress. *Below:* Sheridan Barnett's oversized cotton shirt and vest. Sketch *below right:* Margaret Howell does a loose navy linen gym slip over slim matching linen pants.

New star: Joseph, an Algerian who has wolfed up most of Sloane Street for his modern, bright, minimal boutiques featuring the best in Japanese, French, Italian, even some American sportswear. Unlike the many shops of Brown's on South Molton St. catering to name designers, Joseph mixes lesser knowns in simple dramatic/eclectic displays. His "Tricot" boutique is full of his own knit designs. He recently opened a Kenzo boutique with dramatic "stage" architecture and his new "Chinese Laundry" is a small lively shop full of inexpensive cotton sweatshirts, jackets, and pyjamas all with an Oriental look. ***("View continued on page 244)***

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Outer layers: the answer after winter...new jewelry, new dash ...what's coming: a first look at next fall...the bathing suits U.S. women buy

Small girls these days may wear new specifically-spring coats; in truth, few adult women do. When a winter coat comes off, most often, you opt for something easier-going, something with more inherent uses, such as a raincoat: With designers, for this spring, that favorite raincoat, almost universally, means a trench. In black, navy, or ivory, that trench shape—longer, bigger, cut with great ease—may well come in a more-than-rain fabric—silk, gabardine, or simply as a nylon shell. It may be in a very special color: *e.g.,* a standout bright-bluetrench. . . . This season, you'll find other choices, other layerings than trench coats: great oversized men's-like jackets—to belt close to your body; bigger sweater pieces—such as Zoran cashmeres—to put over other "sweater" layers. 3/4-length coats come in leather, with the style of a big blazer at Saint Laurent . . . or cut straight in gabardine, suede, or glen-plaid wool at Norma Kamali/OMO. For Jones New York, Kamali has done a series of 3/4-length "coats" in cotton sheeting or chino fabric:They're young, casual, made for short skirts. . . .

What's coming? From the earliest previews of new fabrics, there are some clues to what we'll be finding in clothes next fall . . . and the unmistakable difference, it seems, is going to be a new wealth of texture: textured wools and silks, new jacquards, tweedier tweeds, new yarns, airy mohair or cashmere blends. You'll find textures combined, re-combined, or layered for a rich look; texture that may separate out, then, into individual, movable sorts of pieces. More and more designers—as Armani, as Geoffrey Beene does—are taking an early hand, designing the fabrics they need as well as a final garment; that means a newness in clothes that comes as much from an evolution of fabric as a change in hemline or fit. What's coming in color? One clue: Grey, next fall, may be as prevalent as this year's black.

"When a winter coat comes off, you want something easier-going, with more uses"

If you survey a beach this year, and it seems that just about all American women are wearing maillot bathing suits, consider this: major bathing-suit makers report that bikinis, these days, may make up somewhere between 8 and 13 percent of total bathing-suit sales . . . and that means women are buying one-piece suits seven-to-ten times more often than two-piece. At least one manufacturer, though—Gottex—reports this year that bikini sales are on the upswing. The reason? Exercise. After all their hard work, women feel they look good in bikinis again. . . . Today, public-park employees too have their eye on a more polished style; this spring, over two thousand New York City Department of Parks and Recreation workers, men and women, will be uniformed in new T-shirts, down vests, denim jackets, workshirts, dress shirts, "baseball" caps and belts designed by Gene Pressman and Lance Karesh at Basco, the young, sporty-look firm that's also outfitted Wayne Gretzky—Canada's standout hockey star.

What's new: If you're looking at sunglasses now you'll find any number that not only have the look of 'fifties glasses, they've the heavier feel—more substantial weight—that glasses had then; some, nostalgically, even come with 'fifties names. Colors in Optics, for example, has one frame they call the "Buddy": squared-off heavy black glasses, shades of Buddy Holly you might say. . . . Some of the best-looking jewelry now? Often, it's made of chain links and it's clearly "costume"; and some of the best oversized link bracelets, inexpensive earrings and chain necklaces are coming out of two Paris shops: Scooter in Paris' Les Halles section and Reminiscence, on the Left Bank rue du Four. Reminiscence—a tiny store, a favorite of fashion people in Paris—started in the South of France selling classics—filigreed gold and pearls; now it's mostly known for great "fakes." This spring, from Scooter, link bracelets come in matte red, white, brushed "pewter," or black. Fashion people in Paris are wearing them singly, doubly; they're also mixing necklaces, it seems, in various chain sizes, layering on chain necklaces with stones—à la Coco Chanel. . . . In Paris, you see Chanel-like jewelry touches on young women—in a new 'eighties way. Example? Tight jeans held by a double chain belt, the sort you'd see on a classic knit suit. With pleasure, with humor, Paris women then add a big "charm" bracelet, T-shirt, heels.

If you've always thought of a reptile shoe or bag as something black, staid, and strictly elegant, look again: Designers now are making everything from snakeskin earring disks to snakeskin bags in pale neutrals. American alligator and python (not endangered species) leathers are being worked in new soft matte finishes: more flexible, pouchier handbags—something totally different—in Carlos Falchi or Judith Leiber's hands. A man's classic lizard belt, in a new neutral, may well be this year's best belt; but snakeskin belts are showing up, too, in red, bright yellow, and blue. In shoes? Snake in bright fuchsia, in stripes. . . . Looking at all the knitted, easy-shaped clothes in France now, one fashion editor's answer: "Everyone's Zoranized."—KATHLEEN MADDEN

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GETTING THE MOST OUT OF FASHION NOW—

KNOWING WHAT'S NEW, WHAT'S BEST... AND WHAT MAKES IT ALL WORK!

This month is the perfect time to get an overview of the whole spring season, and throughout this issue you'll find the best looks from the New York collections. **But what counts in fashion today isn't only knowing the news—as interesting, as entertaining as that might be.** Knowing that skirts are shorter, narrower; that jackets are longer; belts, wider is knowing only part of the story. You want to know more, to go further. Because: getting the most out of fashion now and getting the most for your money doesn't always mean going out and buying a new look, top to toe. Knowing what to do with the clothes you already own, knowing how to wear them a little differently, knowing what elements to add as updaters, knowing how to make the most of the way you look and feel—all of these count as much as "news." There are definite changes in the way clothes look, but there are also definite ways to change a look.

But the news makes a good starting point: if you *are* going out to buy something for a new season, you should know the best of what's available to make what you buy really count. And in the New York collections this season, there are certain key differences worth noting, differences to look for . . .

Look for a change in textures—a change to unexpected new textures of linen and cotton, even silk—textures with a new weight and surface interest, all of which are not the least bit summery, but all will take you deeper into warmer weather. More of a difference: in the way these textures are combined—always contrasting, one played against another, and almost always in menswear-inspired patterns: tweeds, stripes, checks, plaids. What you won't be seeing in the best new looks: a simple, solid navy gabardine jacket and matching skirt. Instead, you might find a textured herringbone jacket over a pinstriped jacquard blouse with a skirt in a contrasting silk/linen tweed. Texture has become part of the overall design of clothes and what's happening now is still only a beginning.

Look for the sharpness of black and white—together and separately—not only as a color effect, but as an actual element of design. Black and white that's particularly effective highlighting new shapes, giving added impact: black and white in a curvy, narrow suit . . . in high-waisted black pants with a full-sleeved white blouse . . . in a short dress at night.

Look for things happening at the waist—it's something we've been talking about for the last few months and it's something that continues strongly. There are small-fitting separate jackets to the waist . . . there are wide belts of every description . . . new high-waisted pants . . . peplums . . . vests. With the waist as an "anchor," there is a definite narrowness of line, a smallness of fit—a distinguishing feature of the season is a total body awareness.

Under jackets, look for a different kind of bareness—in clean, uncluttered necklines and, more importantly, in a new sleevelessness. There are wonderful new tank tops—small, spare—in everything from linen to silk to cotton lisle, and in keeping with the season's texture story, a top that's usually contrasting to its jacket.

When you look at the whole new category of leisure, weekend, call-it-what-you-will dressing, you'll see the most appealing, most inventive, and often the least expensive dressing this spring. It's a totally new side to fashion: unconventional, uninhibited, and a constant source of delight. This is dressing that may have started with the feeling for fitness, for sweatshirting, for jeans—but it's evolved into something altogether different, while still keeping that same kind of ease and freedom of movement . . . whether in a jeans-racy black skirt to wear with layered T-shirt tops . . . an oversized shirt/dress in chambray . . . a dress that pulls on over other pieces . . . a big cotton kimono-coat or long knitted cashmere tunic to slide over textured legs. Everything has a definite style, a definite personality, but it's very adaptable to your own style of dressing—these are clothes with infinite possibilities.

The other side of the coin—and where many designers have invested great energy and effort—in all-out evening dressing. In collection after collection, it's a season where evening looks stand out—a season where the short dress has established itself as a definite look at night and now appears in the most ravishing, most luxurious ways—lace on lace, tiers of flounced ruffles . . . a season where narrowness is key to every length and where straplessness and wrapping reveal the body in new ways . . . a season where the impact of black and white continues at night and where color takes on a new richness in unexpected combinations and in unexpected textures—shimmery, opalescent.

Beyond the news: in this season, in any season, there is still more to fashion—ways to look and feel different that have nothing to do with total looks. Instead, there are certain key elements that can provide a strong feeling of change. This season, one of those elements is a wide belt—it can change the look and the shape of something you already own: a loose-falling dress or tunic, or it can create a peplum effect when added to an oversized sweater. As for narrow belts—they still count: a classic man's brown leather belt can be another look-changer when you add it to a plaid or tweed jacket.

There are separate jackets and tops that act as look changers. A classic safari-shape gabardine jacket in beige or in black is something that works with any of the classic beige or black pieces in your closet and gives a totally new suit look. Or, color as a look-changer—a blouson in bright blue to slide over grey flannel trousers . . . a brilliant purple cashmere tunic to belt over black.

No question, this is a season of the most beguiling, most ornamental stockings—and a wardrobe of new stockings equals a wardrobe of new looks. There are new dotted and geometric designs both in color and in black and white to wear with new high-heeled pumps both in color and in black and white. Nothing gives you more of a change—or does it faster.

Another big difference always: the right haircut and for a certain modernity of look, for ease and manageability—a shorter haircut. Which doesn't mean all-cut-off hair, but it does mean a look that's cleaned-up, controlled. A haircut is a way to make a change, a way to feel different in everything you wear . . . and it's something that never stops working for you.

A given: What makeup can do to change a look. And this spring there are wonderful—unexpected—new effects in makeup: from the look of a neutral pale-khaki mouth to new smoky violet and lavender shadows for eyes . . . to mermaid-y opalescent colors . . . with an occasional hit of orange or fuchsia. Most of these colors and most of the foundations are very sheer, very slightly shimmered. A second given applies: Good, healthy skin is a prerequisite. In beauty, as in fashion, the ball is in your court—the things you do in the way of care and conditioning are the things that count the most; they are the set-up. And it isn't only looking better . . . it's feeling better and feeling better about yourself—that's a real starting point in any season. . .

Black and white . . . and line, line, line. The points that hit home, again and again in the best of the season's New York Collections. The positive impact of black against white — highlighting new shape, whether the bold curving line of a black-and-white suit . . . the new high-waist on pants . . .

A NEW IMPACT

the narrowness of a long, lean dress or shorter skirt . . . the softness of a wonderful, oversized coat. On these fourteen pages, the season's symbols — all looks that speak for themselves, all in black and white, all photographed on location in Arizona, set off by the extraordinary light/dark contrasts of Arizona light . . .

The suit in black and white, *right*—and a look that's very recognizably **Mary McFadden**—with an emphasis on shape, on the body! Her beautifully curved jacket; longer, side-slit skirt; wide, black linen belt. About $1,900. Bloomingdale's; John Wanamaker's; Martha, Palm Beach and Bal Harbour; Balliet's; Capriccio, Scottsdale AZ. To order at I. Magnin. All hair and makeup, these fourteen pages, by Rick Gillette—and all these pages photographed in Arizona, at Tucson's Arizona Inn. Fashion details, additional stores, next to last pages.

Michel Comte

The charm of curves—
in the line of a body-
shaped dress...Even in
a three-piece suit!

Michel Comte

THE NEW YORK COLLECTIONS/A NEW IMPACT

The smallness
of a cropped-short sweater
and skirt... the news
of a bigger, softer,
eye-catching coat

Michel Comte

A wow of a black jumpsuit...

And pants that give

give you the longest line,

the narrowest waist

A very "body" point of view—black matte jersey jumpsuit, from **OMO Norma Kamali,** *left*—the best anywhere. Back-slashed, with dolman sleeves, a tapered leg, waist-wrapped for added narrowness. In rayon, about $425. OMO Norma Kamali Boutique, NYC; Neiman-Marcus, Beverly Hills. . . And, *right*, at **Perry Ellis,** the long, long line of black linen Basque pants—the high waist emphasized by the even wider belt. And the contrast of his beautiful, ivory silk broadcloth blouse, drop-shouldered, soft collared. Pants, about $160; top, about $160. Mid-February at Saks Fifth Avenue, NYC; Saks-Jandel; Rich's; Burdines, Dadeland FL; Balliet's; Sakowitz. Belt, Barry Kieselstein-Cord for Perry Ellis. Details, more stores, next to last pages.

THE NEW YORK COLLECTIONS/A NEW IMPACT

The line of a coat-dress—
all white, beautifully narrow...
And the same leanness now
in pants-and-jacket dressing

THE NEW YORK COLLECTIONS/A NEW IMPACT

Michel Comte

The lure of straplessness for evening... The lure of something totally unique!

A short, strapless silk jacquard dinner dress, *opposite*, from **Bill Blass,** dotted with black lace rosettes. Back-wrapped, showing off the leg—the body—and simply sensational! About $1550. Late February at Lord & Taylor; John Baldwin; Martha, Palm Beach and Bal Harbour; Frost Bros. To order at I. Magnin. . . . Black, white, and color in an unusual "pullover," *right*, from **Michaele Vollbracht,** in silk crêpe de Chine, beaded with seed pearls, sequins, and rhinestones, with trapunto cuffs. About $6000. And black, trapunto-trimmed ultra-narrow toreadors, about $1300. Late February at Saks Fifth Avenue; Neiman-Marcus; Sakowitz; Frost Bros.; I. Magnin. . . . *Beauty Note:* An unusual touch, *right*—the charm of a soft no-color mouth—L'Oréal's Creme Mauved. Details, last pages.

The small-fitting chiffon halter dress with stripes of black lace, from **Kasper for Joan Leslie,** *left*—one of the most charming looks around. About $240, Bloomingdale's; Kaufmann's; Saks-Jandel; L. S. Ayres; Balliet's; I. Magnin. . . . In another mood, *right*, all-black from **Perry Ellis**—his very different proportions: a small cotton/linen sweater (about $130) and wide belt; a very long, full, black linen dirndl—signal of things to come?! (about $290). With a matching, wide-sleeved linen bolero jacket (about $220). Mid-February at Henri Bendel; Hudson's; Swansons on the Plaza; Lou Lattimore, Dallas; The Regiment, Colorado Springs; I. Magnin. Bracelets, belt, Barry Kieselstein-Cord for Perry Ellis. . . . *Beauty Note:* The contrast of "bared" makeup: Maybelline Ivory Moisture Whip base, Soft Fresh Peach cheeks, Seacoral Beige lips. Fashion details, more stores, last pages.

The prettiness of lace striping... the effect of unexpected proportions...

THE EVOLUTION OF EVENING...
AT GEOFFREY BEENE.
A LESSON IN TOTAL LUXURY.
SOFTNESS AND EASE

King

In each Beene
collection now:
a stronger focus
on evening.
Prophetic,
provocative shapes.
With the same
standards applied as
in his day dressing: total
for ease, softness. But—with
movability. Standard
a unique standard
of luxury at night . . .
there is nothing else
like it anywhere. . . .
Left: Roses everywhere!
Roseanne Vela
(who's on all six pages),
a few of the flowers.
And one simply
extraordinary rose—
in sequins—on a white
sequin-on-chiffon top
over soft white
wool/silk satin pants.
About $7640.
To order at Altman's;
Cyreld, Brookline
MA; Montaldo's;
Sandy Austin,
Lafayette LA;
Frost Bros.;
I. Magnin.
. . . A confection
of lace on lace, *right*—
a small, simple white
lace dress with
a shorter overtunic
of mauve lace
and lacy legs.
The word is . . .
ravishing!
About $2380.
At
March at
Lord & Taylor;
Cyreld,
Brookline MA;
Garfinckel's; Sara
Fredericks, Palm Beach;
John Baldwin; Sakowitz.
Details, more stores,
last pages. Hair, these
six pages, John Sahag.
. . . *Beauty Note:*
On the subject
of roses, opposite—
Germaine Monteil's
Ash Rose lipstick.

TOTAL LUXURY...
TOTAL SOFTNESS
AT GEOFFREY BEENE

A captivating softness, *above,* the difference in a peplum when Beene does it. Nothing stiff. Instead: his two-piece dinner dress in black silk satin piped in white. With the softest-yet, narrow peplum skirt, and a small-fitting scoop-neck top . . . the whole thing weighs about as much as two scarves. About $1780. Late February at Saks Fifth Avenue; John Wanamaker; Claire Dratch, Bethesda MD; Rich's; John Baldwin; Amen Wardy, Newport Beach CA. . . . Dazzling, *right:* his black sequin-on-chiffon top strewn with brilliant colored sequin flowers. Over full-legged pants in black wool/silk satin—it's as big-time as evening dressing gets, and it moves like a dream! About $6200. To order in March at Bonwit Teller; Nan Duskin; Jacobson's; Swansons on the Plaza; Balliet's; Frost Bros. Makeup all these pages, Tyen of Paris. Details, more stores, last pages.

TOTAL
LUXURY...
TOTAL
SOFTNESS
AT GEOFFREY
BEENE

The beat goes on, *left*, with two strong themes: pyjama dressing/coat dressing. Perfect example in his chopped trench coat of slate-grey wool/silk satin over an ice-grey pyjama that's simply a T-shirt and matching pants in silk crêpe—it's as easy—as sensational—as that! About $3530. March at Saks Fifth Avenue; Claire Dratch, Bethesda MD; Sara Fredericks, Palm Beach; Sandy Austin, Lafayette LA; Jacobson's; Balliet's. . . . It isn't just the straplessness, *right*, an evening effect everywhere this season. It's the metallic red pinstripes on navy silk (not black!), the red lace lining and red lace legs, the red rose. In the "details," an extraordinary delight . . . an extraordinary sense of style. Dress, about $2590. Late March at Bergdorf Goodman; Cyreld, Brookline MA; Nan Duskin; Montaldo's; Neiman-Marcus. Earrings, Angela Cummings of Tiffany. Details, last pages.

THE NEW YORK COLLECTIONS/STARS AT NIGHT

King

Evenings at **Mary McFadden**—always with an unmistakable sense of style. And on these four pages, a look at the newest. All her familiar shapes: pleating, quilting, exotic patterning, all with a special artistic hand—and taking on a new quality in brilliant, jewel-like colorings. . . . First, *opposite, near right,* a glorious back view—the line of narrow, pale-amethyst dress; the bare back, "held" by gold-cord macramé, about $1990. Late February at Bloomingdale's; Balliet's; John Freeman, Tyler TX; Capriccio, Scottsdale AZ and La Jolla CA; I. Magnin. . . . Another version, *far right,* also pleated, in amethyst and cerulean blue, about $1700. Saks Fifth Avenue; John Wanamaker; Neiman-Marcus. To order at I. Magnin. . . . And, *above,* a play of extraordinary color—her narrow, quilted silk shantung coat, in an abstract print of lavender and yellow (fabric, American Silk Mills); a gold silk cloqué tunic; flame-colored silk cloqué zouavé pants, about $3750. Mid-March at Saks Fifth Avenue; John Wanamaker; Neiman-Marcus. To order at Martha, Palm Beach and Bal Harbour; I. Magnin. The insets here and on the pages ahead, Mary McFadden's gold-thread head wrappings, as seen on the runway . . . These four pages, hair and makeup done by Rick Gillette. For fashion details, see next to last pages of this issue.

Horst

UNMISTAKABLY, MAGICALLY MARY

More **Mary McFadden** subtle, provocative effects, in a ravishing evening coat, *right*—a sequined, mosaic in hand-painted peach Burgundy silk shantung, over an oyster-white pleated skirt. Fabric, American Silk Mills. About $2940. Mid March at John Wanamaker; Frost Bros. To order at Bergdorf Goodman; Neiman-Marcus. . . . And *above*, her shaped collarless jacket of azure-blue silk gazar, multi-striped silk cellophane T-shirt, marigold silk mousseline peplumed long skirt. About $3180. March at Martha; Balliet's; John Freeman, Tyler TX; Frost Bros.; Capriccio, Scottsdale AZ, La Jolla CA. Details, last pages. . .

Horst

In a season with an emphasis on evening, on glamour—it was Oscar in all his glory! A collection strong on impact, on charm. Starting here with his charming white dinner suit, *left*, in cotton pique damask with a beautiful black and white polka dot silk crepe de Chine blouse. About $1060. Late March at Saks Fifth Avenue; Lillie Rubin-South & West; D.H. Holmes, New Orleans; Balliet's; Lou Lattimore, Dallas. . . . For sheer impact, his peplumed evenings — each a knockout. The most dramatic in black and white—*opposite page*. His wonderful white cotton pique damask peplum top with black velvet contrasts; narrow black silk jacquard skirt. About $2350. Late March at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Loretta Blum, Dallas. These four pages: hair, Louis Alonzo for Pipino-Buccheri; makeup, Linda Cantello. Fashion details, last pages.

VENINGS AT
OSCAR DE LA RENTA:
SENSATIONAL,
SHOW-STOPPING,
AND VERY, VERY
CHARMING!

Now, one of Oscar's most romantic evenings . . . with a whole new kind of impact—in the contrast of lace, in the brilliance of the print, *left*. A beautiful two-piece silk crêpe de Chine dress with sheer black lace on top, white lace at the hem, and a wide-belted waist. About $3000. Late March at Elizabeth Arden Salons; Cyreld, Brookline MA; Lillie Rubin-South & West; Balliet's. . . . And the all-out flirt—*opposite page*, of his leggy little black dress—fitted and flounced with two tiers of silk organza ruffles. Small, racy, sensational—the "ultimate" Oscar! Of wool crêpe, about $530. Late March at Lord & Taylor; Kaufmann's; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; Gump's, San Francisco. Details, see last pages.

SHOW-STOPPING

CHARM...AT

OSCAR DE LA RENTA

THE SEDUCTION OF COLOR AND WRAPPING AT HALSTON

From Halston: another way of focusing on the body—with intricate wrapping that holds, and reveals, in the most sensuous manner. And another way with color—amazing, deep colors lifted by incandescence: the power behind this high-voltage candlelight wrap-dress, far left, that bows charmingly on one shoulder. Of satin-backed crêpe, about $900. . . . and the vibrant purple of his bodice-wrapped, tulip-hemmed dress, near left. Of satin-backed crêpe, about $860. . . . Opposite page: The body defined by wrapping, straplessness, and the shimmery translucence of mermaid-aqua lamé. With a matching floating coat, about $1600. All, Halston Originals. Hair, Gerard Bollei of The Galleria; make-up, by Wendy Whitelaw. Fashion details, stores, next to last pages.

Deborah Turbeville

THE SEDUCTION

Color interpretations the new way: with opalescent makeups that reflect on skin with very special effect. Once this new breed of shimmer and shine would have been thought of only as highlighters, meant to "support" other colors. Now they are made to be worn alone . . . wherever your imagination takes you—on face and body. On the left, see some of the magic—a face "swatched" with opalescents. On and around the eye, Estée Lauder's Moonlit Lilac, Halston's Silver Highlight cream, Helena Rubinstein's Beauté's Chinese Anise, and Orlane's Lilas; Elizabeth Arden's Shimmerdust highlighter on the cheek, Princess Marcella Borghese's Opalescent Glow and—a summer preview—Adriatico on the mouth. Hair, Edward Tricomi of Pipino-Buccheri; makeup, Alberto Fava. Earrings, Stephen Adler at Byzantium, NYC.

SUITS STRONG ON LINE

THE NEW YORK COLLECTIONS

On these four pages,
a new suit—
bolder, sparer,
with a strong, long line
a narrow, streamlined
...balanced
by a single striking
...color or pattern.
Sensational . . .
never severe . . . All
the impact, *opposite*,
in Shamask's navy
linen suit with
a beautifully tailored
narrow jacket,
dramatic double lapels
that curve—"furl"
(about $500), yoked
pants (about $300).
Plus his bare white
silk crêpe de Chine
blouse (about $450).
Turnout at Bergdorf
Goodman; Saks-Jandel;
Frost Bros.; Sakowitz;
I. Magnin. Jacket and
pants at Balliet's. . . .
The bold single lapel
—Halston's signature
this season—on a bold
black suit and vest, *left*.
His long linen jacket,
full-cut, like a kimono,
and a matching linen
...belted over
...pants.
...Originals.
...$750. Late
March at Jacobson's,
Frost Bros. To order at
Saks Fifth Avenue,
Sakowitz, I. Magnin.
These four pages: Hair,
...Always for Pierre
...; makeup,
...Hair Salons.
...
...

Andrea Blanch

SUITS STRONG ON LINE

The [illegible] suit, [illegible] from Calvin Klein, [illegible]—classic, close-fitting as a blouse, wrapped and belted over pleated straight pants. About $438. Barney's, NYC; Rich's; Balliet's; Neiman-Marcus; Polo/Ralph Lauren at Wilkes Bashford; Polo/Ralph Lauren, Honolulu. . . . A traditional black and white menswear stripe—and the surprise of a black linen bustier! *Below:* John Anthony's silk jacket with matching pleated trousers. About $1380; March, to order at Elizabeth Arden Salons; Rich's; Balliet's; Sakowitz; Frost Bros.; Liberty House of Hawaii. Cup, Bulgari. . . . What gives this plaid suit its line—a man's lapel, dropping straight from collar to waist, *opposite page.* From Donna Karan and Louis Dell'Olio for Anne Klein & Co., a shaped jacket and straight skirt of black and white silk and wool, with a white silk blouse. Jacket, about $350; skirt, about $200; blouse, about $190. March at Bloomingdale's; Kaufmann's; Rich's; Balliet's; ZCMI; Liberty House of Hawaii. Details, more stores, last pages.

THE NEW YORK COLLECTIONS

STAR TAKE

Changing images of a remarkable young beauty, Joanna Pacula; new images of women—the change in movies now.

By Molly Haskell

"We had faces then," said Gloria Swanson in that famous *cri de* platinum *coeur* from *Sunset Boulevard*. She was referring to silent-film actresses, but she might have been talking about 'thirties and 'forties stars as well. In fact, Jill Clayburgh made a similar point in *An Unmarried Woman*, when she and her pals were looking longingly at the glamorous portrait shots of Davis, Crawford, Garbo, *et al*. They not only had faces: they had cameramen, lighting technicians, couturiers, and directors who loved every plane and shadow of those faces and curves of those bodies and lavished their considerable art in displaying these women at their ideal best.

Garbo had William Daniels as her cameraman for the first time in *The Torrent* (1926) and thereafter for all but four of her MGM films.

Crawford had Adrian, who helped her become the clothes-horse idol of millions of shopgirls.

Dietrich had Von Sternberg, who turned her from an almost-chubby, smoky-voiced heartbreaker in *The Blue Angel* into the cinema's most fabulous temptress.

Claudette Colbert had directors, screenwriters, and cameramen working overtime to fulfill the contractual clause that she never have to expose her right profile to the camera. Watch any Claudette Colbert movie and see how exits, entrances, and reaction shots are arranged artfully so that we always see her from the front, in left profile, or—most often, her best angle—in semiprofile from the left.

Today's actresses may have more glaring flaws than Claudette Colbert's right profile, but who's around to cover for them? Such protection went the way of the studio system and its apparatus for creating and nurturing the star mystique. Cameramen nowadays are called cinematographers, and they're too busy creating films you can hang in museums to worry about whether or not an actress is being lit in the most flattering way. Directors, freed from bondage to studios, stars, and stories, are similarly bent on self-expression. Their serious projects take the form of autobiographical journeys, or searches for the sort of fleeting improvisational truth that precludes careful construction of plot, character, and image. And women themselves are more apt to demand authenticity over artifice, Meryl Streep being the extreme example of an actress who makes a career out of not being a star, or having a star personality.

At its worst, the cult of non-glamour has led to a cinema in which women are either absent altogether or subjected to harsh lighting and angles that leave them defenseless. In *Dressed To Kill*, by cutting to an obviously younger body ostensibly under Angie Dickinson's face in the shower sequence, Brian de Palma delivers a subliminal message about her being too old to entertain lurid sex fantasies, even before he humiliates her by sending her on a rampage, a nymphomaniacal mom, stalking her prey in The Metropolitan Museum.

But, at their best, harmonious pairings of director and star produce results that are extraordinary—unexpected, challenging, modern, and liberated in the best sense. In the right hands, the hands-off policy can be an act of loving generosity: we seem to be seeing actresses not as goddesses, fixed forever in youthful quasi-virginity, but as women growing up *and* old, changing before our eyes.

Diane Keaton's collaboration with Woody Allen, one of the cinema's most fruitful rapports, has produced moments as charged as anything in the pampered past. Take Keaton's first entrance in *Manhattan*. Allen and girl friend Mariel Hemingway are at a gallery opening when Allen's buddy, Michael Murphy, spots them and comes over, expanding the group to three. Then, almost without our noticing, the beautiful black-and-white widescreen composition becomes four as Keaton sidles *(Continued on page 349)*

"I just came to see the country," insists Joanna Pacula, a vaguely dazed look in her Oxford-grey eyes. A year ago, this young actress from Warsaw—an actress of stage, screen, and, surprisingly, Polish TV serials—was simply a U.S.-curious tourist; she spoke her native Polish and the Russian taught in all Soviet Bloc schools. Today, she's begun her star part (opposite William Hurt) in the filming of Martin Cruz Smith's best-selling who-done-it-to-whom novel, *Gorky Park*.

Gorky Park in English, of course. After the ministrations of two tutors, Joanna's smoky-voiced English betrays her Slavic birth less than her broad cheekbones do—or, for that matter, the upturned corners of her remarkable eyes. With a quicksilver sort of beauty (as easily exotic as imp—and it's decidedly enchanting), Joanna was a tomboy, a dress-up artist, a terrific sprinter as a young girl growing up in Poland. Of herself now, she says, "Very romantic. And sentimental." Of Hollywood: "I like the magic of this business, the speed."

The pale khaki mouth, Estée Lauder's Candied Fig shined with Sheer Shell . . . yellow/garnet eye, Greek Island Eyes shadows; Cashmere tank, pants, and cashmere/silk pullover by Zoran. Details, stores, last pages. All eight pages: hair, Sam McKnight; makeup, Linda Cantello; manicure, Josephine of Il-makiage

Denis Piel

JOANNA

PACULA:

PLAYING IT COOL

One sure sign of a great beauty: she has the look of many women, many beauties. "People tell me that I look like Charlotte Rampling, like Faye Dunaway," says Joanna. She's seen Faye Dunaway movies: When she was growing up, her hometown in Poland had one movie house.

Opposite page: The simplicity, at night, of lavender eyeshadows lifted to the temple (Revlon's South Forty Iris, Wine with Everything), of highlighted lips (Softshell Pink), of OMO Norma Kamali's top. *This page:* Classics—bronze/blue eyeshadows (Christian Dior's Bronze Antique palette) . . . a real brown on the lips (Antioch Brown)—all from Dior's Les Phéniciens spring collection. Fernando Sanchez's slidy silk taffeta dress, anchored to its own lace bra. Earrings, Ellen Designs for Robert Originals. Fashion details, last pages.

This page: Pacula, as is (plus a D. Porthault linen sheet). *Opposite page.* And again as is, except for the addition of the orangest orange on lips (Orlane's Pastel Pêche or Diane Von Furstenberg's Sunset Boulevard will do it) and Patricia Underwood's white organza hat. Tank suit, OMO Norma Kamali.

Joanna Pacula, most times, wears clothes with comfort: jeans, a top, soft boots. "I like to dress up—for five minutes. After that, there's too much obligation. To behave."

JOANNA PACULA: PLAYING IT SEXY

Denis Piel

JOANNA PACULA: PLAYING IT TO THE HILT!

A tomboy, football player, "very good" sprinter, Joanna says, "I grew up with boys, like a boy. I found out I was a girl when I was eighteen." Was she pleased? Big smile. "Quite."

Narrowest silhouette of piled hair and tight suede skirt, *left*, smudged, smoky eye (Lancôme's Violette and Goldspun Smoke, Peach Ciré eyeshadows—with Petit Crème on lips). Skirt and gauntlet gloves (a top exists, too) by Azzedine Alaïa. Profile earrings by Sherry Mills. *Opposite page:* Star spoof—defined lips filled in with shock pink (from Elizabeth Arden's Springfevers collection: Fantasy Fuchsia pencil, Gleaming Fuchsia lip color, with Fantasy Shadows on eyes). Tank and T by OMO Norma Kamali. Fashion details, last pages.

Denis Piel

There is nothing like a *dame*

Dame Rebecca West, at ninety, baring secrets of mortality—and Mae West

By Rebecca West

I do not myself find it agreeable to be ninety, and I cannot imagine why it should seem so to other people. This is because of the painful events which happen about the same time. It is not that you fear these are warnings that one of these days you are going to go somewhere distant and leaving no address, that possibility has been obvious for a long time now. It is not that you have any fears about your own death, it is that your upholstery is already dead around you.

Yes, your loose covers are going into shreds as you watch; your curtains are ragged round the edges, like the shirts of gypsies in opera. All fringes and braids look like some kind of lichen. There is something wrong with that Persian rug. Let none of us dare to name it. At this point the important thing is not, on any account, to say, "Ah, well it'll last my time." If these words are uttered, by morning the loose cover on that drawing-room sofa will be unrecognisable as such. But it is equally true that you cannot leave things as they are. If one does, one will presently be visited by, say, that Scottish relative with the musical accent, who will, on leaving you, call on a number of kin and friends and report that poor Rebecca's flat looks terrible and it is easy to see that she is "failing," that word which in prosaic England is used in connection with sitting for examinations, and appearing in the Bankruptcy Court, but on Scots lips suggests a total collapse of the human faculties. Decidedly I must acquire an upholsterer, and so I did, in the person of a very pretty girl, an artist trained at a famous art school, and alive to every suggestion about my tastes that are thrown out by the objects in my room. She turned her head in one direction and said to herself, "Oh, she likes that picture, she is quite right," and passed on to look at something else, and thought, "Dear me, she likes that vase, I wonder why," and wrinkled up her well-shaped nose, and so she went round the room, collecting and synthesising the evidence of my tastes, so that I was reminded of Surtees' descriptions of a fox hound following a trail.

Then, of course, bless her, she came up with loose covers that I am glad to have as company, though her prices chilled me. But I felt that chill only because I was ninety (I told you there were a number of things wrong with being that). Her terms were actually fair enough, and anyway I got a bonus on the deal. It is a curious thing that as one gets older one feels angry if the human race seems a nasty lot and getting nastier, as it often does. We did not choose to get born on this planet, and anyone responsible for pitchforking us into this enterprise ought to have been able to give us a guarantee that it was worthwhile. The newspapers have of late suggested that this obvious step has not been taken and could not be taken. But this girl made one feel, "Well, here is someone who is pretty good, and could be accepted as better than most of the people that were coming up in my time. If a steady improvement goes on, it may turn out all right."

AT LONDON'S SAVOY GRILL, DAME REBECCA WEST. *ABOVE*, DAZZLING BRITISH DOYENNE OF LETTERS, ENJOYED THE DIAMOND WIT AND MORAL WISDOM OF HER DINNER COMPANION. *RIGHT*, THE RESPLENDENT MAE WEST. RESULT? A SURPRISE MEETING OF MINDS.

This is a question which often crosses one's mind as one gets old: whether one should have excused oneself and pled a previous engagement when one received the invitation to join the human race. There is abundant evidence suggesting that we should have got out at any cost, and a good deal of evidence which might be taken as proving the opposite. Consider a walk I went with my father something like eighty years *(Continued on page 294)*

Hirschfeld

Snowdon

Snowdon

She had a very good computer underneath her curls"

(Continued from page 292) ago. We took a bridle path through a farm that grew little but lavender and violets; it sold these crops to a famous scent-maker in Jermyn Street, whence they were despatched all over the world, even to the royal family and court ladies of Russia. Then we took a footpath that ran to a great house, through a park which was the most extraordinary colour, because it was covered with the most crowded assembly of the largest oxtail daisies I have ever seen. It glittered and glowed. Where was this beautiful spectacle to be seen? Oh, somewhere near the centre of Streatham.

One might argue that this is a sad example of the deterioration of our kind and the globe generally, and that its recent history of riot in Streatham is not to its credit. But there is another side to that story.

It is marvellous to go through Streatham (and indeed many parts of London) and see hardly any signs that for years the place was the victim of a bombardment unprecedented in the history of the world. How splendid are the inhabitants to venture on building houses and flats, and laying out gardens and planting them, and opening shops and factories and schools, when they really have no firm guarantee that other bombs may not be dropped on them, a process which may well start again at any time that the peoples of the earth forget how abhorrent it is when they get angry with each other. My fear is that they might be guilty of such forgetfulness, because the modern state is so huge and complicated that we stagger about it as in a maze. It outrages our most ancient and sacred beliefs. Do we not all of us feel that if we do some work at the request of a firm we ought to be paid for it, and if the work be tedious that payment should be substantial? How impossible it is, therefore, that I should not feel aggrieved when at the end of supplying the Inland Revenue with information apparently intensely interesting to it though no more than water under the bridge to me, the culminating transfer of money went from me to the Inland Revenue and not the other way round.

But my scepticism regarding the subject goes deep. Some years ago there died a man named Sir Henry d'Avigdor-Goldsmid, the head of a famous bullion firm, an M.P., who had as good a brain as any I ever met. (For a rest, he used to write reviews of French current literature in the *Times* Literary Supplement.) Twice I happened to be dining at the House of Commons and was in the Smoking Room when the electric tape on the wall announced that Sir Henry was on his feet in the House, and a number of M.P.s got up and went out to listen to him, and it was explained to me that he knew more about public finance and currency problems than any other member of either House. But I did not really need to have that explained to me. I had seen in the eyes of all outgoing M.P.s the same expression that would have been mine if I had been one of them. It meant, "I must hurry, if I get there in time, I may, at long last, come to understand what all this money business is about." Very few people understand our complicated environment.

This is an ever recurring difficulty that really vexes the old, who for some reason feel this passionate concern for the future of our kind. We must hope human life is going to work out well enough in the end. It is ridiculous that one feels that all one has done in the past and is doing in the present, over which one has a certain measure of control, appears good or bad according to what happens in the future, over which one has no control or very little. I feel a persuasion that human affairs are going to right themselves in the long run, but I do not know what grounds I have for this persuasion; and I think most people are of the same mind. That is the value of memory, its function is to store a good deal of evidence regarding the possibility of humanity becoming good tempered enough to abandon self-destruction or vicious enough to lead to our extinction. Though memory, bless it, has its grave defects. How idiotic it is that the first thing one forgets when one ages is other people's names. (What is the use of an address book if all you can remember about the person you wish to call is the he has red hair, wears black spectacles, is five foot eleven in height, and has written a short but sensational book on the statistics of the Bloomsbury Group.)

Oddly enough one of the most heartening indications of mankind that I remember today relates to the reactions of a great man and his family to mere pleasure. In the summer of 1939 my husband and I were very sure that Europe was going up in flames, and we thought that whether the struggle went for us or against us we could not make better preparation for it than take a house near Glyndebourne and buy a lot of tickets for the opera and invite the friends we liked best to come down and share with us a leisurely twenty-four hours in the eternal safety diffused by Mozart. We could not afford it, but it was the best investment we ever made; and the best part of that best was provided by H.A.L. Fisher, the Master of Balliol, which was my husband's college, and his wife. He was the most delectable of human beings. He gave one the pleasure that is given by a really fine piece of old silver. There was the precious metal, and the silversmith must have been one of the best in celestial employment. All this and learning too, and over and above that a fine political talent, and a remarkable faculty for enjoyment. "What I like about being here," he told us suddenly, "is that you are not asking me to open or shut anything, or address any corporate body and nobody in the district, so far as I know, is going to do his duty by finding me a duty I might do."

What we found him to do was to sit beside a lake, with his wife (a splendid creature like an Anthony Trollope great lady) and some nice young people who had dropped in by chance; and as one of them thought he was going to a French university (he was to get instead to a French battlefield), all this led Fisher to tell us of how he had when young been a student at the College de France years before. And who among the lecturers had been his favourite and, in fact, every student's favourite lecturer? Why, the great Ernest Renan, who had lost his faith, got it back again,

lost it again, saved it again, and in any case had made faith a living entity: he also loved to play with words, to make the boys who had not left France see the glorious dust of the Holy Land, though he also loved to make the students laugh, with piercing but innocent wit, making what might have been a tedious relationship into a lasting friendship.

There are times when memory performs enormous miracles of engineering. We were sitting in a Sussex garden, and it was forty-seven years since Renan had died, in the year of my birth, and it is forty-two years since the great Fisher died, and fourteen years since my husband died. But I have only to take off my spectacles and it seems to me that somehow Renan and the Fishers and my husband and myself are all sitting in a Sussex garden together, with a classroom full of French students and three or four young Englishmen about to play a gallant part in the future. One of the curious things about being ninety is that the power of memory is so strong that it often makes one feel as if one were several ages at the same time.

I have another memory that is extraordinarily vivid in my mind. It is quite of a different nature, consisting of a single moral declaration from someone I had never met before. The scene was set up by a journalist and Tory M.P. named Charles Curran, a gentle and kindly creature in spite of a ferocious type of ugliness, who was perhaps the best read man in the field of political science in the Fleet Street and House of Commons of his day. One day he told me that he had met Mae West a short time before and that she wanted to meet me, and he invited my husband and myself to come to the play she was appearing in and then go on to supper with her and him at the Savoy Grill.

Who would not have accepted the invitation? Our evening began well with a symmetrical display of good will. Charles Curran was sitting at the head of the table with Mae West and my husband on his right, and on his left was myself and Mae's official consort, who was an old gentleman who looked as if he might have been someone very important at Tammany Hall in the early twentieth century. He wore beautiful archaic clothes, his watch and cigar lighter were dazzling in magnificence, and he had exquisite manners. Presently I heard Mae West saying to my husband on the other side of the table, "Your wife, Mr Andrews. Your wife, she has marvellous eyes. Mr Andrews, that light in her eyes means sex. She has great magnetic attraction. Lots of sex." To which my husband answered, "How very kind of you to say so." Meanwhile on the other side of the table, I was saying to Mae West's consort, "Oh, how dreadful that Miss West felt uncomfortable at knowing I was in the audience if she feels I am a real writer and she thinks that's what she isn't. She is all wrong. I thought her play was most professional. I have never written a play and I am sure I could not do nearly as well." "It is this spirit," said Charles Curran, benevolently, "that we need more of at the League of Nations."

There was shortly afterwards an interruption of a slightly painful nature. Some minutes later there paused at our table, an elderly foreigner, heavily bearded and spectacled, who greeted Charles Curran and my husband in a thick foreign accent, and informed them that he would like to say goodbye to them, as he was soon to return home. Charles Curran and my husband could not adequately reply, for neither of them remembered who he was but did their best. After another pause my husband waved an introductory hand at Mae West, who said to the undignified foreigner, "I have just been telling Mr Andrews about the difficulties I have with my string of racehorses." "Well, can you not simply sell them or give them away?" asked the unknown foreigner, smiling at the impractical nature of the English-speaking races. "No, I can't," said Mae West. "I wanted to keep them because they were supposed to be no good and I had hoped they would lose races so that I could charge the stable expenses as tax losses, but they keep on winning." "Forgive me," said the foreign gentleman kindly, "but I would not have thought your books sold in sufficient quantities for you to take such a complicated and inconvenient step." At this, my husband said through his clenched teeth, "You are speaking not to my wife but to the famous actress and playwright, Miss Mae West. Let me present you to my wife." "Ah," said this least successful of strangers, crushing my hand and smiling like some prehistorical animal found in a Siberian bog, "my good friend Henry Andrews is not married to Miss Mae West nor, as I had heard, to Miss Rebecca West, but to a homebody." He bowed and backed into some people trying to sit down at the next table, while Mae West remarked in a splendid growl, "Have you noticed, when men have no minds they will speak them?"

She made another comment that we all enjoyed. She took a mouthful of some food, chewed it slowly, looking into the distance, and finally said, "Do you know, somehow that was all worthwhile seeing someone as stoopid as that." Then, as we laughed, her consort said to her in adoring tones, "Honey, why don't you tell our friends about the way you helped Washington to round up those Nazi agents who came over and tried to sell the jewels they'd taken from the Jews in Germany?"

There followed quite a good story, which disclosed that Mae West had had close ties with relatives or family friends who were either Germans or Austrians, and had been jewellers for generations either in Germany or Austria, or in a German dominated town in America. They were very fond of her and had enjoyed teaching the technique of jewellery to this little girl who must, from the beginning, have been unusually intelligent. She had a very good computer underneath her curls and had never forgotten this early instruction, and some part of it (I cannot remember what it was) had raised doubt concerning the source of a jeweller's stock, which had in fact been smuggled into the States in order to raise funds for Hitler's Germany. "Aw, it was nothing," said Mae West. But what was something was a brief but passionate remark she made when somebody said she must be proud of this service she had rendered. "No," she said, "Not proud," and her voice was now not a stage prop. It was expressing a considered judgment. One could imagine her coming originally from a society where tradesmen traded *(Continued on page 348)*

Hirschfeld

BY BARBARA ROSE

Return to "hot" Expressionist content and styles: anger, angst, and apocalypse now —or a sensationalistic strategy after decades of "cool" art?

IN BERLIN: "THE SPIRIT OF THE TIMES"

ZEI

American environmental artist Jonathan Borofsky creates on-the-spot reaction by the context his art is shown in. Left: Borofsky's papier-mâché mannikin suspended in outer space—an image of contemporary desperation like the running figure (below) Borofsky scrawled directly on the Berlin wall. Borofsky's spontaneous American graffito is an eery phantom of flight, humanizing the otherwise deadly dividing line between East and West, democratic and Iron Curtain countries in Europe.

TGEIST

The place: Berlin, the divided city, symbol of World War and bloody Holocaust, today an island where the infamous Wall literally separates East from West. The event: *Zeitgeist,* a recent international art exhibition featuring the very latest art mode—a pastiche of various Expressionist styles often imitating Expressionists' stormy subject matter, violent color, and loose vehement brushwork with more irony than conviction.

Berlin, the city of memory, was the ideal setting for a neo-Expressionist show with apocalyptic overtones. Just mentioning the name of the former German capital evokes memories of Weimar cabarets, avant-garde decadence, torchlight parades, and the fire in the Reichstag. Today, the rebuilt Reichstag is nightly illuminated with a ghostly glow that also plays over the crumbling façades of bombed-out buildings carefully preserved as ruins so that no one visiting Berlin can forget the lessons of history.

Produced very much in the sense of the theater, *Zeitgeist* took every possible advantage of this dramatic and historic setting to imply high seriousness. The portentous title itself, meaning "the spirit of the times," emphasized the definitive nature of the exhibition. After all was said and done, however, many wondered whether the *(Continued on page 300)*

Filling the ground floor of the neo-classical building where "Zeitgeist" was held, dean of the German avant-garde, Joseph Beuys, internationally known for his startling environments that often evoke associations with hospitals and death camps, continues his thematic investigation of memory in this provocative re-creation of the artist's studio, which includes an early figure sculpture, old-fashioned tools that should be of use in making something, and a heap of clay ready to be formed into a monumental sculpture the artist nostalgically calls "Monument to the Stag." The heap of clay, the raw material of monumental sculpture, remains unformed, as if to bring home the point that we have no theme the artist can bring himself to memorialize. Jonathan Borofsky's paper cut-out "Man with a Briefcase" can be seen through the skylight.

"Ominous
of catastrophe
—or the answer t
a need for
salable objects?"

J. Littkeman

"Inflamed, violent, and brutal imagery to compete with mass culture for the attention of an audience"

(Continued from page 298)
neo-Expressionist works exhibited in the Martin-Gropius-Bau, an elegant neo-classical museum that was formerly the Arts and Crafts Museum of the Prussian State, really represented the "spirit of the times," or whether *Zeitgeist* was simply a brilliantly staged, timed, costumed, and set theatrical event—the biggest, most pretentious and expensive Happening ever.

Many participating artists were given entire rooms to install as they wished. Tension sometimes ran high as artists tried to compete with the spectacular neo-classical environment. One day, Jonathan Borofsky, a young American environmental artist, slipped while attaching a giant paper cut-out of a man with a hat and briefcase to the top of the vaulted skylight above the three-story atrium. Borofsky's foot went through the skylight, causing glass splinters to crash down into the sprawling complicated work that German sculptor and conceptual artist Joseph Beuys was in the process of creating on the ground floor. Both Borofsky and Beuys went on intently with their work.

Borofsky placed the ominous black silhouette on the skylight to cast a shadow on Beuys's environment, much as the personality of Beuys, the leading figure of the postwar German avant-garde, overshadowed the entire exhibition, which reflected Beuys's dark and pessimistic world view and the ambiguous and ominous images he has created. Indeed, two of the most serious artists in the show, Anselm Kiefer and Jörg Immendorff, were students of Beuys.

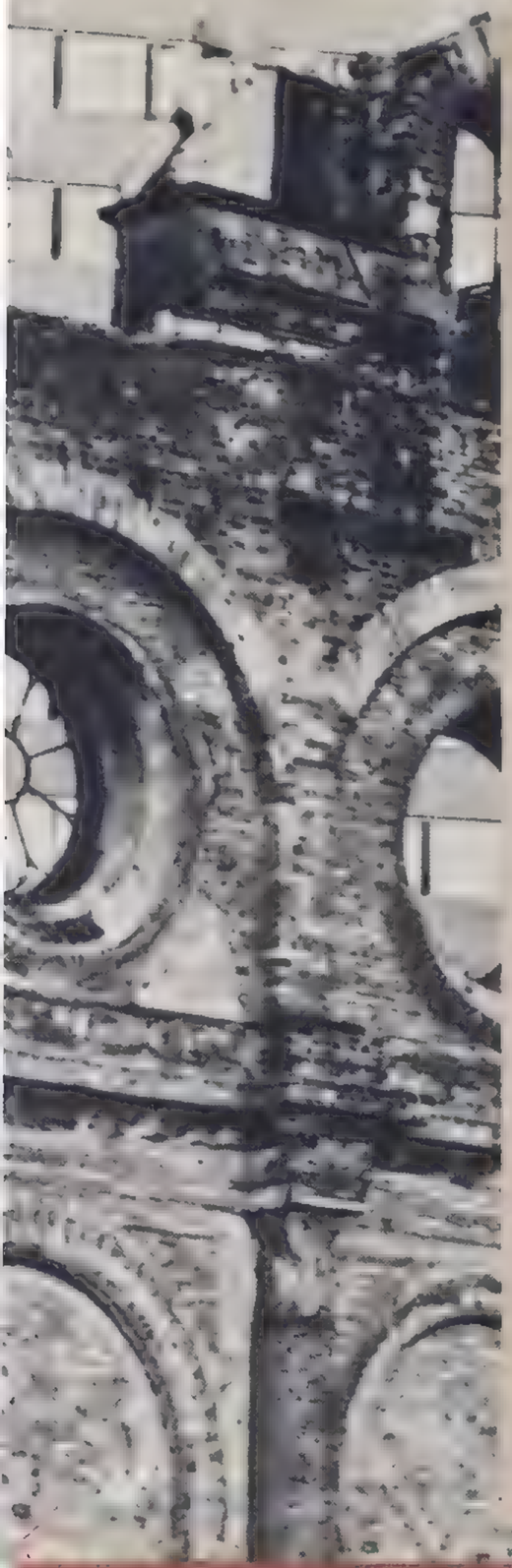
Neither Borofsky's environment, featuring two dislocated papier-mâché figures (one suspended outside a window in mid-air), nor Beuys's elaborate "process" piece documenting the efforts of the artist to attempt to create a "Monument to the Stag" was typical of what was exhibited at *Zeitgeist.* Mainly, the work was conventional painting and sculpture—some commissioned especially for the bays surrounding the two-tiered colonnade.

The style was clearly Expressionism, dubbed the "Transvanguardia" in Italy and Germany, where the Expressionist style originated. Of over forty artists, *Zeitgeist* included one woman (Susan Rothenberg), one Frenchman (Gerard Garouste), and one abstract artist (Frank Stella). However, their work did not seem out of place. The animal imagery of Rothenberg's surprisingly tamed horses and Garouste's wild wolves and their explicitly splashy brushwork were staples of Expressionism. Stella's anarchic jagged metal reliefs collided with contradictory patterns of clashing color applied with a mechanical nonchalance. They could have been textbook illus-

(Continued on page 344)

Near right: Berlin preserves memories of World War II devastation by deliberately not restoring bombed-out buildings like this spectral façade of the Anhalter Bahnhof—once the busiest station in the city—where grass now sprouts from crumbling masonry. Center: Sandro Chia, "Crocodile Strategy," 1982, oil on canvas, 92" x 78"; collection of Gerald Elliott, Chicago. Far right, top: Two woodcuts by Anselm Kiefer, both called "The Rhine," 1982, 148" x 78" and 124" x 156"; Mary Boone gallery, NYC. Far right, center: Untitled painting by Jörg Immendorff, 1982, oil on canvas, 98" x 122"; Sonnabend Gallery, New York City. Far right, bottom: Gerard Garouste, "Orthros and Orion," 1982, oil on canvas, 98" x 118"; collection of the artist.

J. Littkeman



We are still playing out our love/hate drama with Richard Wagner—man, superman, anti-Semite, "the most problematic music maker in history."...1983, the hundredth anniversary of his death—a year-long Wagnerfest. Highs: two Wagner films; on television, the revolutionary Chéreau production of the entire Ring from Bayreuth. One thing we know, we can't come to Wagner innocently

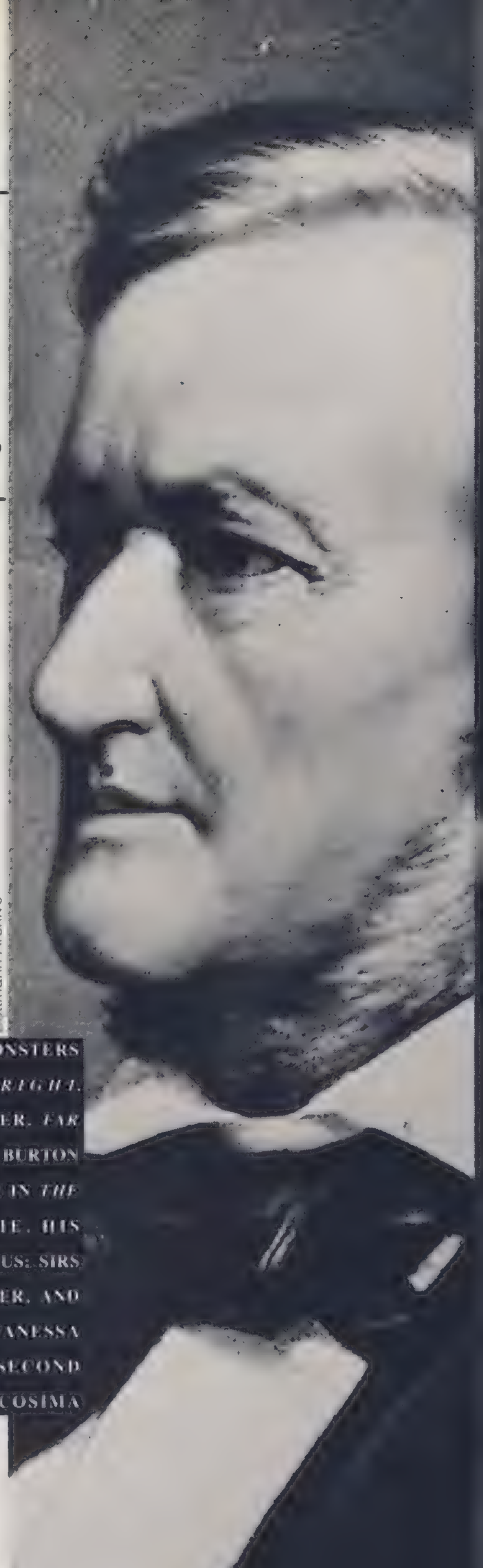
BLAME W

BY PETER GAY

It is impossible to listen to Wagner innocently. Other composers have had to contend with conflicting and extramusical appraisals, but Wagner must be the most problematic maker of music in history. He poses no problems, to be sure, for the fanatical Wagnerite who knows that he adores Wagner without necessarily knowing the sources of his adoration. But I am not speaking of him; I am speaking of, and largely to, the others. Hearing early music written before Bach, the candid listener brought up on Beethoven and Brahms may confess himself bored; attempting to master difficult electronic compositions of our own day, he may be honestly bewildered. But he may try again with both, admitting that the only thing that stands between him and his enjoyment is a certain lack of familiarity, an ear untrained for these sounds. Wagner is different. What stands between him and the modern listener is Adolf Hitler.

Since thinking about Wagner invites misunderstanding, I want to clarify this claim. I am *not* saying that Wagner was wholly, or largely, responsible for the advent of the Nazis to power. In the half century between early 1883, when Richard Wagner died, and early 1933, when Adolf Hitler became Germany's Chancellor, many portentous events intervened, events with which Wagner had little if anything to do: the aggressive diplomatic and military initiatives of the Wilhelminian Empire that *(Continued on page 304)*

Peter Gay, *Ph.D., Durfee professor of history at Yale, is the author of "Freud, Jews, and Other Germans" (Oxford). The first volume of his new book, "The Bourgeois Experience: Victoria to Freud," will be published this summer by Oxford.*

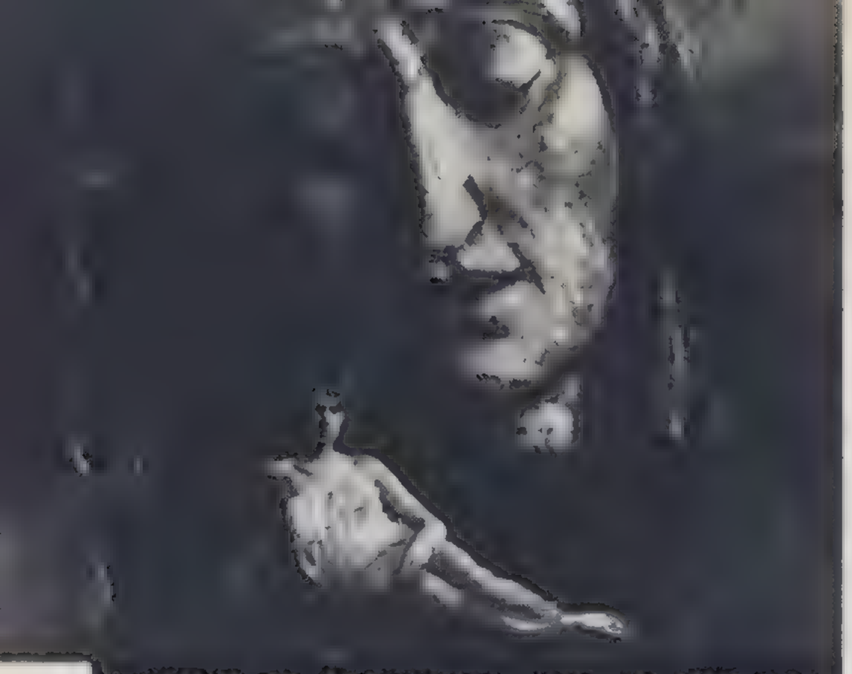


Bettmann Archive

THE SACRED MONSTERS ENTHRALL: *RIGHT,* RICHARD WAGNER. *FAR RIGHT:* RICHARD BURTON AS THE MASTER IN *THE* WAGNER MOVIE. HIS HEAVENLY CHORUS: SIRS GIELGUD, OLIVIER, AND RICHARDSON; VANESSA REDGRAVE AS SECOND WIFE/DIARIST COSIMA

Sarah Quill

VAGNER?



GATHER YE ROSEBUDS: ONE OF THE LUSCIOUS FLOWER MAIDENS LURING PARSIFAL FROM HIS MYTHIC GRAIL QUEST IN HANS JURGEN SYBERBERG'S DARKLY EROTIC, MUSICALLY FAITHFUL FIVE-HOUR FILM OF WAGNER'S *PARSIFAL*. THE POST-MODERNIST *MISE EN SCENE*: A WASTELAND OF RUINED ICONS, THE SHARDS OF A CIVILIZATION

(Continued from page 302)

were the principal agents in plunging the world into war in 1914; the tepid support of the Weimar Republic by forces that did not really believe in it and ultimately compacted with the most deadly elements in German politics; the worldwide depression that eroded the Republic's already vulnerable institutions; and, to top it all off, the veritable chain of intrigues and self-deceiving arrangements that eventually brought Hitler into office. Ideas and ideologies played their part in this fatal amalgam, and one may recognize Richard Wagner's ideas among its ingredients. But he was only one voice in a large and strident chorus; and it was, after all, not ideas alone that finally saddled Germany with its thousand year Reich.

For me to say, then, that Adolf Hitler stands between us and him, Wagner, is to say that Wagner is part of what the Germans have recently called their unmastered past. It is his posterity, not necessarily his legacy, that makes it impossible for us to listen to him innocently. He awakens, whether through his fault or not, terrible memories. It is futile to deny these memories; and it is to face them, not necessarily to exorcise them, that I have written this essay.

To see just how powerfully Richard Wagner evokes Germany's unmastered past, we need only glance at the German press every summer on the occasion of yet another Bayreuth Festival. German newspapers and periodicals are then predictably filled with anxious commentaries canvassing what has been canvassed so often before, explaining what one thought had already been fully explained. All these efforts at clarification never seem to reach a consensus. Sometimes defensive, sometimes aggressive, they only underscore the vitality of Wagner as problem. That problem seems to mark, almost to celebrate, our anxieties about the world in which we are compelled to live.

What stands between us and Wagner: Adolf Hitler

How, then, are we to face that most stupendous of musical ventures *The Ring of the Nibelungen,* that trilogy of music dramas so vast that it requires yet another, a fourth opera, to serve as a prelude? How are we to deal with that convoluted tale of greed, seduction, and betrayal; of dwarves, giants, and gods; of magic spells, painful partings, and, in the end, inescapable apocalypse all awash in portentous ideas? *The Ring* is indeed hard work. Eduard Hanslick, no admirer of Wagner's, reported from the inaugural festival at Bayreuth in 1876 with some amusement that the thematic guide issued by Wagner's faithful acolyte, Hans von Wolzogen, listed no fewer than ninety leitmotifs to which the visitor must be alert.

But *The Ring* is hard work in less innocuous respects. For it is informed and driven forward by a homemade and very ambitious view of the world. It is all very well to advise the opera-goer just to go and look and listen, and indeed to look and listen at Bayreuth's Boulez-Chéreau Centennial production is quite an experience, but one must come to terms with Wagner nevertheless. How? What I have said so far should make quite plain that one traditional way—that of separating the man from the work—has never been and can never be successful.

Still, I think it is instructive to follow that road for a while. After all, the spoiled, selfish, downright intolerable genius is a staple of our modern experience. We almost insist that our great painters or poets or composers be difficult and preferably a little immoral. Beethoven, to name just one, was rude, mercurial, slovenly, and occasionally close to psychosis. His possessive, unscrupulous campaign to detach his nephew, Karl, from his mother and to make him into his own spiritual son, a campaign in which Beethoven was not ashamed to employ slanders and to use all his influence, was unsavory in the extreme. Yet whatever the ultimate psychological dynamics of Beethoven's conduct, no one, I think, remembers it listening to the unearthly late quartets and piano sonatas. It will occur to no one that there might be some damaging disjunction between the man and the work.

Why not treat Wagner the same way? I want to argue that it is impossible to do so because his unlovable traits must try, and have tried, the indulgence of all but

(Continued on page 345)

"HO-JO-TO-HO!": BRUNHILDE'S HEAVEN-EXHORTING BATTLE CRY TO THE VALKYRIES IN *DIE WALKURE* FROM *THE RING OF THE NIBELUNG*: PATRICE CHEREAU'S SHOCKINGLY ICONOCLASTIC PRODUCTION OF THE ENTIRE *RING* CYCLE—FROM BAYREUTH—NOW THROUGH JUNE ON PBS-TV. PIERRE BOULEZ CONDUCTS

Foto Lauterwasser

A perfect harmony

For Joanne Cummings, paintings, sculptures—modern masterpieces that fill her New York apartment—are treasures to be understood and enjoyed all the time

Walking with Joanne Cummings through her New York City apartment—looking out at the sweeping landscape of city and park, and at the equally superb art that she lives with indoors—one is struck by this collector's intimate understanding of the works she owns. This is a woman who finds the beautiful things she lives with as stimulating intellectually as they are satisfying esthetically.

In her apartment, Mrs. Cummings has created the perfect setting for displaying her collection. The color of her living-room walls—a silvery-taupe—was achieved after much painstaking layering of colors to find the exact shade. "Taupe," she feels, "is the best background for paintings; it makes them look wonderful." Mrs. Cummings decided on painted walls rather than fabric for this room, because she didn't want anything to hide the boiserie details. "And the windows themselves (with their views) are like paintings—the actual

(Continued on page 344)

Joanne Cummings, left, dressed for evening in an Ungaro mosaic of colors and prints. Giacometti sculpture, opposite page, "Femme de Venise," was acquired years ago, before the sculptor became famous. The perfect background for this collection—this enchanting apartment—was the result of a collaboration, at different periods, between Mrs. Cummings, and design firms Melanie Kahane Associates and Harriette Levine, Inc.

Karen Radkai

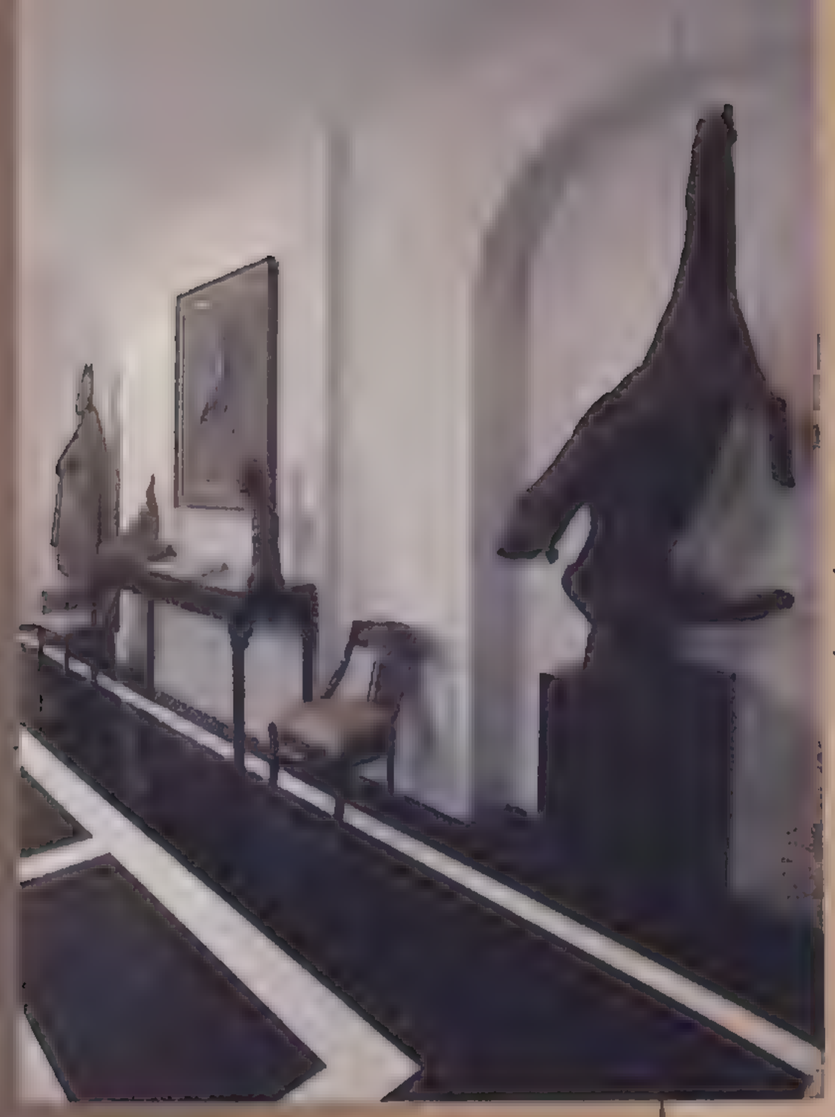
The airy living room, with its spectacular views, has absolutely no rugs ("too distracting," says Mrs. Cummings) so the simply beautiful fine French furniture, paintings and sculpture seem to "float" against the silvery-taupe walls. In the lighted niche (right wall), "La Flamme," an Henri Etienne-Martin strong bronze, beside the desk. Louis Valtat's pensive portrait of a young woman. Over the commode, Matisse's "Lemons on a Pewter Platter," unusual for Matisse because the foreground is so flat and simple, and the pattern is confined to the upper portion.

A perfect harmony

Karen Radkai

Over the living-room mantel, above, Degas's "Cavaliers sur une Route," 1864-1868. "That is really a work in progress. See the way he corrected the horses' hooves? Was I lucky! Mine was the only bid for this at an auction in London." On the mantel, a South Arabian alabaster head (500 B.C.). Bronze at left of the fireplace is a Giacomo Manzù portrait of Mrs. Cummings. Right: Over the couch, one of Paul Gauguin's last paintings, "Still Life with 'Hope'" (1901, two years before his death in Tahiti). On table at left of couch, a jewel-like marble (1966) by French sculptor Antoine Poncet—model for one of his large works.

A perfect harmony



Joanne Cummings, below, at her black lacquer Queen Anne desk (1710). Over the couch, a Fausto Pirandello landscape (he is the son of Luigi Pirandello, the playwright); on the floor, Bruno Caruso's lemons—a fanciful present to Joanne years ago. In the front hall, inset left, a standing and a seated "Cardinal" in bronze by Giacomo Manzù; "Annette," a sculpture by Giacometti; Marino Marini's oil of a horse and rider; and, in the niche, the same artist's astonishing dramatic bronze of a "Falling Horse and Warrior."

A SUIT: THE STRONG

Up-to-anything for an active woman, **Giorgio Armani's** suit, *left.* The terrific tailoring—it's what he does best—the wonderful play of patterns: a black leather vest (one of the season's strengths); over a black-cream-red wool jacket that's small, shaped; a pink-white checked silk crêpe de Chine blouse; perfect black wool gabardine trousers. Jacket and trousers, about $1090; vest, about $515; blouse, about $520. Turnout late Feb. at Bergdorf Goodman; Ultimo, Chicago; I. Magnin. Jacket, trousers, and blouse at Harzfelds; Baliet's; Sakowitz. . . .

And from **Angelo Tarlazzi,** *right,* the simplest take on a man's classic tan gabardine blazer. The surprise: now you wear it over a navy wool turtleneck dress that's sleeveless, just to the knee, and very very narrow. Blazer, about $365; dress, about $300. Turnout at Bergdorf Goodman. Dress at Added Touch, Pittsburgh PA; Ultimo, Chicago; Holt Renfrew, Canada. These eight pages: hair, Valentin; makeup, François Nars. Details, more stores, last pages. . . .

Beauty Note: Strong starting point: a pretty lip color. Right, L'erin's Firelit Coral.

THE BEST EUROPEAN SUITS: BORROWED FROM A MAN'S. NOT "SUIT-OFF-HIS-BACK" LOOKS. THE TAILORING'S GENTLER; THE LEAN LINES SOFTER; THE

EST STARTING POINT

TRADITIONAL PATTERNS USED IN UNTRADITIONAL WAYS. UNDERNEATH: BARE TOPS, VESTS, RAVISHING BLOUSES. LIKE A MAN'S SUIT SEEN THROUGH A PRISM. FAMILIAR, BUT WHAT A DIFFERENCE!

Even in a season when everybody's mixing patterns and textures, **Emanuel Ungaro's** way stops traffic. *Left:* His long, narrow-on-the-body jacket in a shadowy wool gabardine plaid, a "patchwork" silk print blouse with a striped sash holding the hip; wool gabardine pants of another stripe. Jacket, Gandini fabric (about $875); blouse, Etro (about $450); pants, Coda (about $350). Saks Fifth Avenue; Rich's; Balliet's; Frost Bros.; I. Magnin; all Emanuel Ungaro Boutiques. . . . And then there's **Fendi's** tongue-in-cheek take on a navy-blue pinstriped banker's suit, *right.* A to-the-hip jacket—narrow, straight-falling (about $380); a formal white cotton pique weskit (about $255); and a short, slim slim skirt (about $120). Perfectly proper. Pinstriped. And all . . . blue cotton denim. Witty, charming . . . and serious enough to work in. Bergdorf Goodman; Neiman-Marcus; I. Magnin. Details, more stores, last pages.

THE STRONGEST STARTING POINT

Toscani

Lots of character, but easy to wear; **Marc Bohan's** suit for **Christian Dior,** *opposite.* A crisp glen plaid wool/silk jacket (about $695)—we added the man's belt; a sleeveless red skivvy (about $195); an easy black wool gabardine skirt grazing the knee (about $395). Late Feb., Eleganza, Millburn NJ; to order at Lou Lattimore, Dallas. . . . You'll see jackets over jackets, jackets over vests, vests over everything; but you never get a sense of dressing in pieces. These are finished, assembled looks. One of the best examples—and best examples of the menswear mix—at **Erreuno,** a collection strong on this way of dressing. *Right,* a herringbone patterned blouson . . . black double-breasted gabardine vest . . . striped silk blouse . . . a creamy gabardine skirt. Details, last pages.

THE STRONGEST STARTING POINT

THE STRONGEST STARTING POINT

More fabric and color ways of softening a serious look. *Right:* Now **Krizia's** khaki-colored square-in-the-shoulder double-breasted jacket and small wrap skirt are in glazed cotton. And the strict white collar and knit tie are set off by a silky cotton shirt in two beautiful shades of blue. Suit, about $600. Blouse, about $325. Bergdorf Goodman; Krizia Boutique, Dallas; Giorgio, Beverly Hills. Fashion information, next to last pages of this issue. . . .

Beauty Note: Another beautiful Krizia creation: K de Krizia fragrance.

One of a series of knockout pinstripes by **André Laug,** *left.* All impeccably tailored—a difference you feel on the body. All with another Laug hallmark: marvelous blouses. The suit here, in green-yellow stripes on bright red wool, the jacket slim, long, double-breasted, the pants pleated and cuffed. To feminize the effect—a star-struck, multicolored silk blouse with a delicate pleated ruffle. Jacket and pants, about $2,130. Blouse, Faconnesilk, about $840. Martha; Neiman-Marcus; Amen Wardy, Newport Beach CA.

Casual...

Something *ALTOGETHER* Different

... And it's nothing less than a whole other way of dressing . . . for leisure, for weekends, for your own time . . . in clothes you wear your own way: they have an ease built right in. But they have more: style and individuality. This is casual on new terms . . . and, on these six pages, from designers who do it best. . . . The nonconformist approach of Plantation by Issey Miyake, left. Here, his soft, loose dress of double-gauze cotton (about $240) . . . hip-wrapped over a cotton knit T-shirt (about $70), matching pants (about $90). Late March, Bloomingdale's; Alan Bilzerian, Boston; Burdines, Dadeland FL; Ultimo, Chicago; Balliet's; I. Magnin. Hair, Garren of Garren, New York; makeup, Wesley Dunn for Garren, New York. . . . The kind of dress you can really live in, right: Norma Kamali's signature-shape oversized shirt in a beautiful cotton chambray, with big padded shoulders, big sleeves, full skirt. About $96. Mid-February at Macy's, Herald Square; Rich's; Burdines, Dadeland FL; Sakowitz; I. Magnin. Hair, Maury Hopson; makeup, Linda Mason. Details, more stores, see next to last pages. . . . Beauty Note: A softer, pinker approach to makeup—Chanel's Burnt Pink lipstick lined with Rose lip liner; Whisper Powder Blush and Burnt Pink nails.

Penn

The evolution of casual—into dressing this unexpected, this free spirited. From Plantation by Issey Miyake, a new-shape jumpsuit—full-bodied, tapering on the leg, with sleeves to roll. In a textured, "shadowy" charcoal cotton; the evolution of cotton into textures—and colors—this interesting is another hallmark of the new casual dressing. Jumpsuit, about $290. Saks Fifth Avenue NYC; Pegasus, Philadelphia; Balliet's; Neiman-Marcus; I. Magnin. Hair, Garren of Garren, New York; makeup, Wesley Dunn for Garren, New York. Details, next to last pages.

Movement... A very different TAKE

New thinking on our bodies, our psyches, success

By Kathleen Madden

The key to John McEnroe's tennis game, it's been said, is movement; while a woman on the street says she feels vulnerable because she's not moving right. Although a sure-fire way to prevent osteoporosis hasn't been discovered, one fact is coming clear: this bane of aging hits women harder when they've had a lifetime of non-movement, little movement. In effect, when experts talk in terms of well-being—life-enhancement—today, "movement" is the word you hear most.

Exercise, at least ostensibly, was once a fairly simple thing: gym-class sit-ups, chin-ups, and the requisite number of laps around the track laid out by the President's Council on Physical Fitness. By the time, in the 'seventies, that most women discovered exercise had more to offer them, exercise was a highly scientific matter. Only a sports physiologist, at times, could fully understand the language required. Aerobic movement, with explanation, made clear sense; anaerobic thresholds, maximum heart rate, compound position triceps machines, often, made considerably less.

Today, fitness thinking, at least to some extent, seems to be undergoing a change; and that means getting back to basics. In the same way that the bottom line to dieting is good nutrition, the bottom line when experts talk about exercise, now, is movement: Moving more, regularly, in a constructive sense. Moving throughout the day. Moving with enough rapidity to raise a heart rate or enough frequency to burn a surplus of calories. Says Deborah Szekely, owner of The Golden Door Spa: "Movement enhances degree of life. People who move a lot live a lot; they have more breadth, more energy."

Movement is much more than exercise, though; and the ways we move carry innumerable messages. A walk—be it John Wayne's or John Travolta's—is an easily remembered entity in itself. A mime on a street corner, a comic caricaturist in a club: these people function on the fact that simple movements, once seen, tell us long and complex stories.

As evocative as a smell, more telling than a photograph: these messages may be unconsciously sent and still carry enormous impact. A young girl at the edge of womanhood can proclaim a hesitant—hovering—sexuality in her step, childhood ballet classes in her turned-out ankles. Eras have fashions in movement as well as dress; and, in the same way, those fashions tell a good deal about the role of women. Marilyn Monroe stopped buses with wiggled hips; for a woman in the 'eighties, what's attractive may be walking with a long stride, an up-stride, a sense of authority.

That power of movement—power to sell a product—is changing the business of fashion somewhat. On a runway today a model's walk signals to the audience more than her happiness in whatever clothes she has on; she acts out the tactile experience of that one—glorious—item, the personality of the woman who's apt to buy it. A model at a Valentino show may tell the elegance of her evening dress by the straight line of her back; the same woman on a Perry Ellis runway will bounce, jaunt, lope. The message is spirited, young, and easy-going. In terms of allure, it's an effective ploy. Department stores increasingly run fashion-show video tapes in designer boutiques. Clothes in motion, they've found, sell better than clothes on hangers.

That story-telling impact of movement is immediate, acknowledged, and, in degree, highly debatable. It's spawned entire schools of movement therapy for psychological problems; the "physical theater"of the 'seventies and Jerzy Gro- *(Continued on page 350)*

Penn

MOVE...

It's what keeps you young

You do not age all at once: the laugh lines begin to appear at one point, the grey hairs at another. But the age you feel, the age your *body* feels, has little to do with the passing years. "What passes for aging often isn't aging at all—it's disuse," says Walter Bortz, II, M.D., associate professor of medicine at Stanford Medical School and president-elect of the American Geriatrics Society. "Activity maintains vitality. Inactivity dramatically accelerates the aging process."

Your body has its own clock—but it must be constantly wound. Virtually every system—heart and lungs, muscles, bones—begins to degenerate when not used. Says Herbert A. deVries, Ph.D., author of *Fitness After Fifty* (Scribner's), after three weeks of imposed bed rest, a young person experiences virtually all the functional changes of three decades of aging.

Introduce movement to your life—at any age—and you begin to see changes quickly, especially improvements in cardiovascular function and aerobic capacity that translate into more stamina and vigor. "You can't reverse the aging process," says Dr. deVries, "but you can regain the functions that were lost not from aging but from sedentary living."

The body usually loses vitality at a rate of about one percent a year. If you're inactive, that pace accelerates; your cardiac output and oxygen carrying ability may decline closer to 4 percent a year. "That can be reversed," says Dr. Bortz. "Instead of declining, you can improve."

After about age thirty, your basal metabolic rate, too, usually begins to slow down. What that means: you eat the same but gain weight. You can offset the metabolic decline with activity, which keeps you from accumulating fat and makes any diet effort more effective.

There are very few concessions you need to make to accommodate the years. As you get older, continue with the activities you have always done. It may take your body longer to recover from a vigorous exercise session, so do your activity every other day.

No matter how old you are, you can improve your strength and muscle tone. Perhaps the greatest danger of getting older is the urge to pamper yourself—the sense that you have the right, at last, to relax. But to maintain your freedom of movement, you must *move.*

—JANICE KAPLAN

MOVE...

It's what keeps you strong

Women who are flexible—and that is the majority of us—love to stretch. We can do it easily, and we feel virtuous when our fingers touch our toes. But, while proper stretching keeps us supple and lithe and helps to prevent injuries, done overzealously while other aspects of fitness are ignored, stretching can be dangerous.

Flexibility is, in fact, a combination of elasticity in the tissues and range of motion in the joints. "If you stretch beyond the point where your muscles can control the movement, you may hurt yourself," says orthopedic surgeon Richard H. Dominguez, M.D., co-author of *Total Body Training* (Warner Books). The key is to improve your strength while also increasing your flexibility. "A good stretching routine has an active—strengthening—component to it. That means you move, bend, and straighten—taking your joints and muscles through their full, dynamic range of motion."

Stretching may put pressure on joint surfaces that could make them hurt; active movement will not. "Generally, the joints are strengthened by activity," says Dr. Dominguez, "and if you exercise your muscles surrounding the joint in a non-traumatic way, the joints will definitely benefit." For example, strengthen the muscles in the thigh, and the weakest knee gets extra support.

Similarly, if you have a troublesome back that hasn't responded well to the common stretching exercises (which should *not* include toe touches or any that stretch the sciatic nerve, such as the ballet stretch, for example, where you put your leg up on a barre and bounce gently over it), try strengthening instead. What to aim for: Strong trunk muscles. "When the core of your body is solid, you're providing rigid support for your back," says Dr. Dominguez. "Most people find that once their muscles are in shape, their back problems leave."

We often find the excuse for not exercising in the fear of what will happen if we do. But movement cures—or at least relieves—far more problems than does rest. Doctors feel regular exercise can ameliorate many of the secondary damages of arthritis such as muscle atrophy and stiffness. "I've seen women in their sixties who have arthritis—but they've danced and exercised all their lives, and they're still limber," says Samuel Sverdlik, M.D., of St. Vincent's Hospital, NYC. He advises them, with their doctor's okay, to "keep dancing"—and adds that, like muscles and joints, bones are strengthened by movement. "Pressure on the bones—which means any weight-bearing activity—is necessary for their mineral maintenance. Even walking inhibits weakening and demineralization of the bones."—J.K.

Life after jeans: a look with all that raciness, narrowness of line, but a difference of attitude . . . of style: from Calvin Klein Jeans, a narrow, front-slit black cotton/linen skirt with a low, buttoned waistband. And a new layering of tops—the skinny black cotton tank over a short-sleeved grey cotton T-shirt—it's something else to watch. Skirt, about $50; T-shirt, about $26; tank, about $18. Mid-March at Lord & Taylor; Burdines; Hudson's; Bullock's. Hair, Maury Hopson; makeup, Linda Mason. Fashion details, see next to last pages.

Hair, *opposite,* John Killebrew
for Xavier, N.Y.,
above, Louis Alonzo
for Pipino-Buccheri;
makeup, Angelica Novaes.

Brigitte LaCombe

HE BEST EVERY DAY

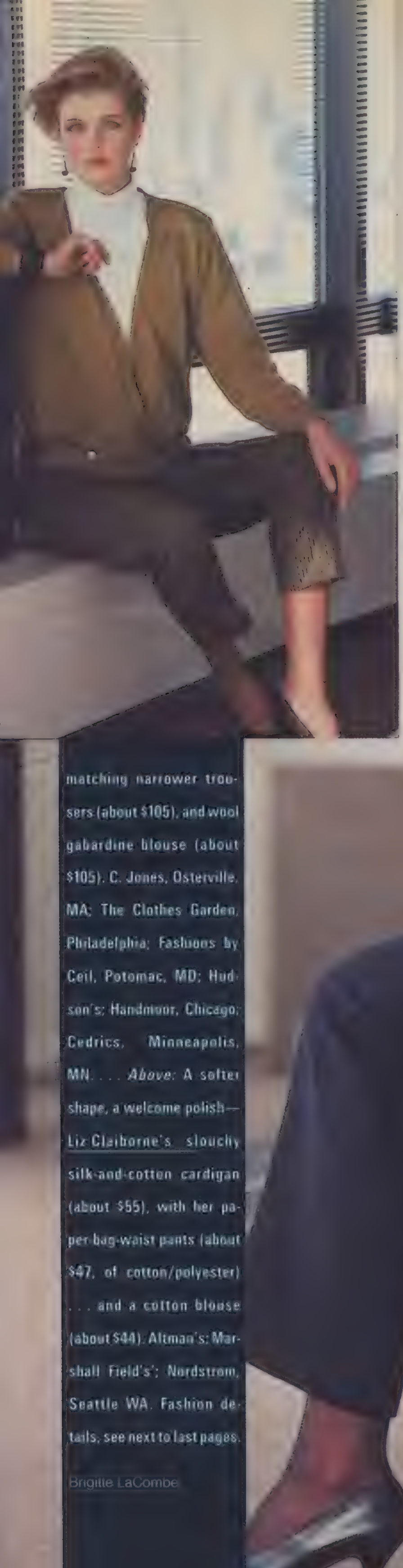
Ways of being dressed for a working life, an active life: a wonderful new range of clothes you can rely on; clothes you feel like wearing again and again . . with a difference that makes them a cut above basic . . . a difference you can see, *left* in *Rebecca Moses'* new take on a man's windbreaker in cotton, with the wonderfully oversized feeling she gives everything she does—longer, bigger, and very easy (about $116). Plus a cotton skirt with a paper-bag waist (about $66) and matching oversized blouse (about $87). April at Saks Fifth Avenue, NYC; Nan Duskin; Saks-Jandel; Balliet's; Sakowitz; I. Magnin. . *Right:* More ease, attractiveness, and reliability—from *Christian Dior Sportswear,* a cotton safari-inspired jacket with a proper lapel, a heftier shoulder (about $250). Color-keyed to plaid cotton trousers (about $150), with the lift of a bright linen-and-silk blouse (about $110). Mid March at Bloomingdale's; Burdines, Dadeland FL; Balliet's. Details, more stores, next to last pages

A new take on the dress—from Nipon Boutique with the texture interest of white pinstripes on dark cotton, *left*, and a belted waist. About $250. Saks Fifth Avenue; Kaufmann's; Rich's; Marshall Field's; Sakowitz; I. Magnin. . . . A perfect, waist-defining jacket from Barry I. Bricken, *bottom left*, in navy wool gabardine (about $225). And his perfect navy wool trousers, pinstriped in red, white, and green (about $184), with a white linen blouse (about $128). Jacket and blouse at Peter Elliot, NYC; Tohy Lerner, Philadelphia; Grethen House, Clear Lake IA; Alan's Apparel, Albuquerque NM. Pants at Madrigal, Carmel CA. . . . Another way to wear a dress now—with a man's gutsy leather belt to give it shape! *Upper right*, from Rodier Paris in dark cotton poplin. About $165. March at all Rodier Paris Boutiques. . . . A color compatibility inherent in this season's clothes, *far right*. Ron Leal's wool gabardine oversized coat (about $350); matching pleated trousers (about $170); silk blouse (about $160). Late March at Bergdorf Goodman, Beatrice Dorsey, Dundee IL; Balliet's; Frost Bros. Details, more stores, last pages.

THE BEST EVERY DAY

THE BEST EVERY DAY

The new variety in pants dressing . . . more relaxed, still pulled together—easier in scale, easier in price. It starts with Evan-Picone's new suit *left,* a shorter, double-breasted jacket (about $147) and matching narrower trousers (about $78.) Both of Dacron/wool. With a cotton sweater (about $42). Saks Fifth Avenue, NYC; Neiman-Marcus; I. Magnin. . . . *Right:* More of the sharp new attractiveness—Harvé Benard's unconstructed wool crêpe jacket (about $190) with



matching narrower trousers (about $105), and wool gabardine blouse (about $105). C. Jones, Osterville, MA; The Clothes Garden, Philadelphia; Fashions by Ceil, Potomac, MD; Hudson's; Handmoor, Chicago; Cedrics, Minneapolis, MN. . . . *Above:* A softer shape, a welcome polish—Liz Claiborne's slouchy silk-and-cotton cardigan (about $55), with her paper-bag-waist pants (about $47, of cotton/polyester) . . . and a cotton blouse (about $44). Altman's; Marshall Field's; Nordstrom, Seattle WA. Fashion details, see next to last pages.

Brigitte LaCombe

THE BEST EVERY DAY

More possibilities: with the variety, ease and finish you want . . . you can count on. *Left:* A softer suit—a tweedy silk puffed-shoulder jacket (about $215) and matching skirt (about $130). The blouse, of polyester crêpe de Chine (about $80)—all, Adolph Schuman for Lilli Ann. Bergdorf Goodman; Goldwaters, Phoenix AZ and Albuquerque NM; ; I. Magnin. . . . *Near right:* A skirt and sweater made to work together . . . both knit, pull-on, easy. (About $170, of acrylic/linen/rayon.) By Philippe Bodinat for Castleberry. Saks Fifth Avenue; Montaldo's; Jacobson's; Marshall Field's; Frost Bros.; I. Magnin. . . . Nat Kaplan's dress *far right*, with the assurance of pinstriping; of a double-breasted closing. (About $160, of polyester.) Elizabeth Arden Salons; Rich's; Jacobson's; Sakowitz; I. Magnin. . . . *Right inset:* Izabel Lam's cotton knit dress that buttons once at the neck—it's that easy. (About $138.) Mid-February at Lord & Taylor; John Baldwin; McClures, Nashville TN; Barbara/Jean, Little Rock AR; Mary V's, Tyler TX; I. Magnin. Details, additional stores, next to last pages.

Brigitte deCombe

Hair, Louis Alonzo for Pipino-Bucchen, Sam Mcknight, Anthony DeMay for Garren, New York; makeup, Angelica Novaes, Glenn Marziali for Garren, New York.

THE BEST EVERY DAY

The tailored, "together" look of a menswear suit, a menswear herringbone pattern and the intrinsic ease of a coat-dress, *opposite page, lower left,* in light grey silk herringbone, with a detachable cream silk twill dickey and bow, black patent leather belt. From Miss O by Oscar de la Renta. About $380. . . . A dress you can wear anywhere, everywhere—one you can "rely" on, *opposite page, center,* in khaki cotton gabardine. From St. Gillian by Kay Unger and Monique Rohidoux. About $120. . . . Another way to "get at" the waist, *opposite page, top:* Leslie Fay's little black polo-shirt dress—body-shaped, belted—with a classic collar in stripes. Of polyester/rayon blend. About $66. . . . Sometimes a blouse creates a look by itself. Perfect example—in white silk jacquard, *near left,* with high-buttoned neck, pleated front. The Silk Farm designed by Icinod. About $108. . . . What you notice first—the play of patterns, *right,* in a perfect little black and white glen plaid suit with black braid trim; black and white polka dot polyester ruffled blouse. Abe Schrader designed by Joseph Gargiulo. About $420. Details, stores, see next to last pages.

VOGUE'S Last Word

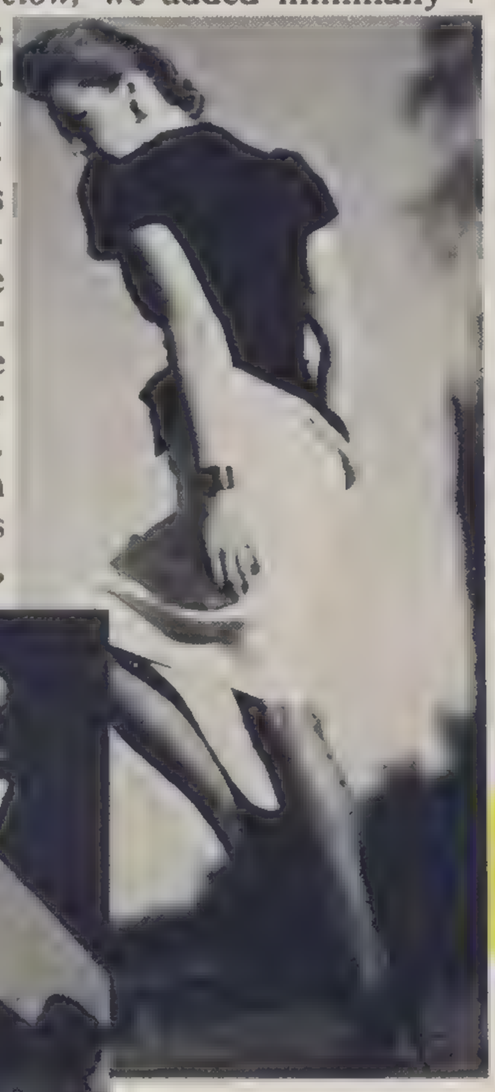
ON FASHION IN THIS ISSUE

What works and what doesn't: when it's a very finished-looking dress or simply a neat blouse and pants . . . an easy-going jacket or off-hours clothes to wear with more pleasure

What works? Let's start with a conclusion. When you're dressing in a small shaped suit or a precise dress (and those clothes are some of the stars of this season . . . and this issue), you're wearing highly "finished" sorts of clothes. You've a total look; there's not much need to interfere. There is a large difference, this season, though, that you can make when you dress. **That attractive difference happens in shoes and stockings, in makeup and hair.**

It may mean simply a haircut with a clean, modern line, working hair in a way that's a bit softer as a counterpart to these clothes' neat precision. For the most part, we used softer colors in makeup, this month: paler cheek and lip colors rather than fire-engine reds, softer eyeshadow colors—prettier browns, greys, and mauves.

In terms of accessories, the modern key to this "finished" way of dressing may be a certain elimination of things. With the graphically black-and-white Bill Blass dress or Mary McFadden suit, *below,* we added minimally designed earrings and, at most, a black bracelet cuff. The standout "accessory," in terms of these photographs, is the small line of pattern you see on the back of the sheer black stockings. Again and again this month, shoes were heeled shoes, somewhat delicate shoes: sling-backs or some version of a pump.



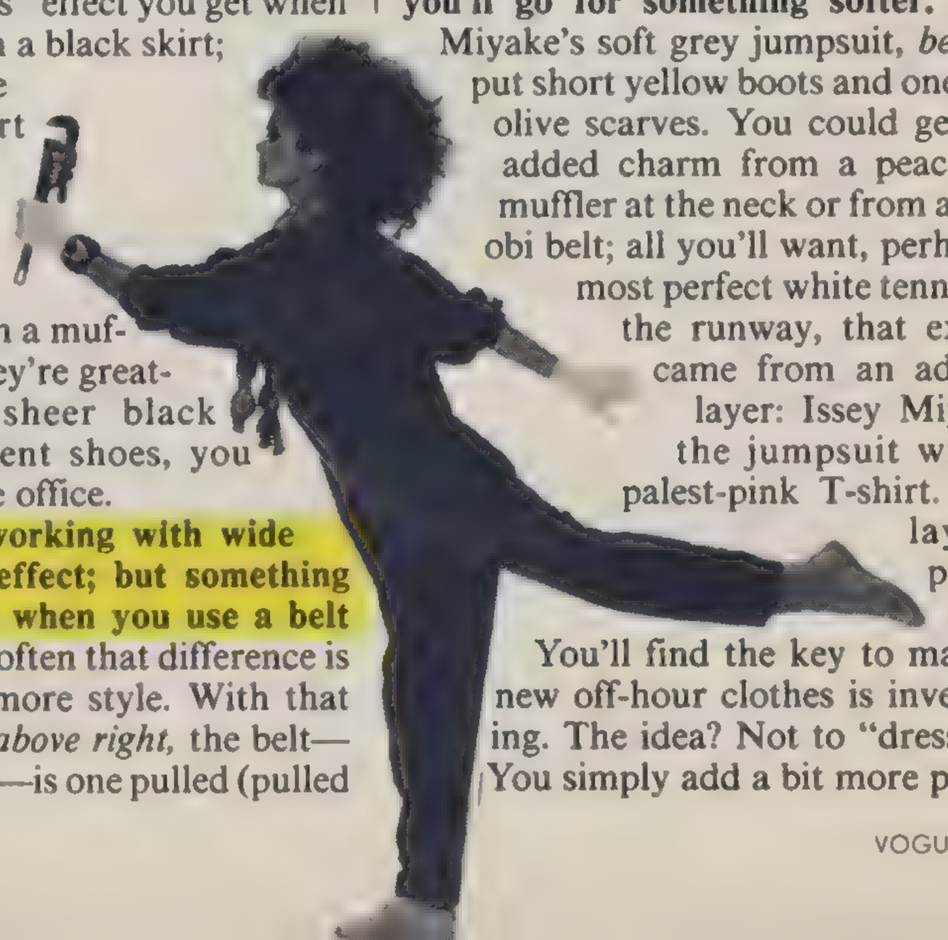
What turns a soft blouse and pants into a finished look—a degree of dressing you'd wear in a city? Clearly, to some extent, it's a matter of which blouse and pants: the white blouse, *below,* is silk, has clean beautiful details—it's not simply a plain shirt; the pants are impeccably cut trousers. But, too, there's a real sense of polish here: we added a soft narrow belt, semi-sheer stockings, earrings, heeled pumps—all of them in black. On another day, you might put any of these accessories with a suit—and that's the key to what works here. No element is the least bit "casual."

When you want essentially casual clothes to be more than "gear," the key often is color. Look at Rebecca Moses' cotton safari jacket, shirt, and knee skirt, *top right:* They're easy-going pieces; but they're khaki and black—distinctly sophisticated colors. What pulls them together, here: the "dress" effect you get when you put a black top with a black skirt; the narrow lines—the neatness—of that shirt and skirt under the big khaki jacket. When you put these pieces with black heavy tights and short boots, layer on a muffler and a down vest, they're great-looking gear. With sheer black stockings and flat patent shoes, you might be dressed for the office.

Designers now are working with wide belts to great fashion effect; but something quite different happens when you use a belt that's narrower . . . and often that difference is less "effect" but a bit more style. With that neat Dior plaid jacket, *above right,* the belt—classic, in brown leather—is one pulled (pulled literally, in fact) off a man's waist. That sort of man's-style belt—in smooth tan leather or in black reptile, with a plain buckle—at its best is usually an inch or two wide. In different men's or women's versions, this season, it might carry the name Coach, Polo, Hermès, Calvin Klein. You might find it in a boy's department.

In terms of what jackets you can belt, there are some simple rules: A jacket with some degree of length (it needn't be long), one with some ease through the top; most often, it's a jacket without bulk—and without pockets. Belting, you'll find, can give a bigger jacket the narrowness you want this season to wear with a slender skirt. And that option—to belt or not—may be something to look for in a jacket now.

When weekend dressing eases up—becomes as big, free, and fluid as an oversized jumpsuit—you won't reach for the same sort of trappings as you do with jeans. Most times, you'll go for something softer. With Issey Miyake's soft grey jumpsuit, *below left,* we put short yellow boots and one of his pale-olive scarves. You could get that same added charm from a peach cashmere muffler at the neck or from a soft striped obi belt; all you'll want, perhaps, are the most perfect white tennis shoes. On the runway, that extra delight came from an added underlayer: Issey Miyake paired the jumpsuit with a small palest-pink T-shirt. That extra layer added prettier soft color.



You'll find the key to many of these new off-hour clothes is inventive layering. The idea? Not to "dress them up." You simply add a bit more pleasure. ▽

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HEALTH *style*

Fiber, water, protein: how much is too much? . . . healthful records . . . a "star" fitness routine . . . safeguarding your voice, your blood pressure . . . how love keeps mind and body in shape . . .

Like a yawn when you're tired, a yell when you're angry bolsters your spirits—and is healthier for your throat than hours of anxious muscle-tensing

veryone talks, but not everyone is taught to talk, says voice and speech teacher Linda Gates of New York University's Tisch School of the Arts. "Breathing and posture are key to using your voice most efficiently," she tells classes of New York Stock Exchange floor traders, whose careers depend on projecting their voices above everyone else's to make their clients' buys. (Women's higher-pitched tones give them an advantage here.) Whether you're speaking to a single person or a crowd, pause between phrases for a breath and let your body assume its *natural* alignment as you talk; pushing your shoulders back exaggeratedly only blocks the air your vocal cords need.

Especially prone to hoarseness: those women whose jobs require hours on the phone. "Cradling the phone between your ear and shoulder tenses all your muscles, especially those in your throat. Instead, sit up straight, shoulders and neck relaxed. And speak in as natural a pitch as possible," says Robert W. Selfe, M.D., professor and chairman, clinical otorhinolaryngology, The New York Hospital-Cornell Medical Center, who also suggests that you take water breaks as you talk, that a doctor check out laryngitis that lasts for more than ten days or recurs.

men and women

"PHYSICAL SIGNS OF LOVE, PARTICULARLY TOUCH, MAY BE AS VITAL TO OUR SURVIVAL AS FOOD AND SHELTER," REPORTED MICHAEL L. FREEDMAN, M.D., DIRECTOR, DIVISION OF GERIATRIC MEDICINE, NYU MEDICAL CENTER/BELLEVUE HOSPITAL, AT A RECENT NY BOARD OF TRADE CONFERENCE. IN ANIMAL STUDIES, MICE KEPT IN CAGES WITH THEIR "MATES" LIVED LONGER, STAYED HEALTHIER THAN THOSE KEPT IN CAGES ALONE.

HOW TO ELICIT MORE LOVING BEHAVIOR? WITH MORE LOVING BEHAVIOR. RELATIONSHIPS NEED WORK; THEY DON'T JUST HAPPEN, SAYS CLINICAL PSYCHOLOGIST JOEL D. BLOCK, PH.D., IN HIS NEW BOOK, *LASTING LOVE* (MACMILLAN). HIS ADVICE TO COUPLES WHO RECOGNIZE THE NEED FOR MORE QUIET TOUCHING, HUGGING, KISSING IN THEIR RELATIONSHIPS: AGREE TO SPEND AN HOUR TOGETHER IN BED, JUST TOUCHING EACH OTHER, NO SEX ALLOWED. AND COMMUNICATE YOUR NEEDS CLEARLY, BLOCK SAYS, ADDING THAT IF YOU FOCUS ON SMALL PROBLEMS, YOU'LL FIND BIGGER SOLUTIONS WILL FOLLOW.

MOST LIKELY TO BE PHYSICALLY AFFECTIONATE ALREADY: THE PHYSICALLY ACTIVE. WORKING OUT, IT SEEMS, SHIFTS OUR SEXUAL FOCUS AWAY FROM THE GENITALS TO OUR ENTIRE BODIES, CALIFORNIA MARRIAGE COUNSELOR CHRIS PEPPER SHIPMAN, M.F.C.C., TOLD ATTENDEES OF THE WOMEN'S SPORTS FOUNDATION'S SPORTSMED CONFERENCE. THE HEALTHIEST MARRIAGES: THOSE IN WHICH BOTH PARTNERS EXERCISE. LEAST LIKELY TO SUCCEED: A MARRIAGE IN WHICH ONLY THE WIFE HAS A REGULAR FITNESS REGIMEN.

Fried chicken--among the fastest-growing fast-food entries--is often higher in fat per serving than a hamburger and a bun. If you opt for chicken, choose low-fat foods at other meals or, better still, remove the skin to cut fat and to cut calories

blood pressure

Suddenly it seems that every street corner offers you the opportunity to have it taken, and every drugstore and catalogue the chance to buy a take-it-yourself machine. Are these measures valid? Yes and no, says Thomas Pickering, M.D., associate professor of medicine, The NY Hospital-Cornell Medical Center. "A woman in good health needs her pressure taken only once a year, during the course of a regular medical exam. For those who need to take their pressure more often for health reasons, an at-home machine can be useful *if* it's calibrated and used correctly. Your physician can confirm the accuracy of a machine and instruct you on its use. As for street-corner services, be sure that they are run by reputable medical organizations."

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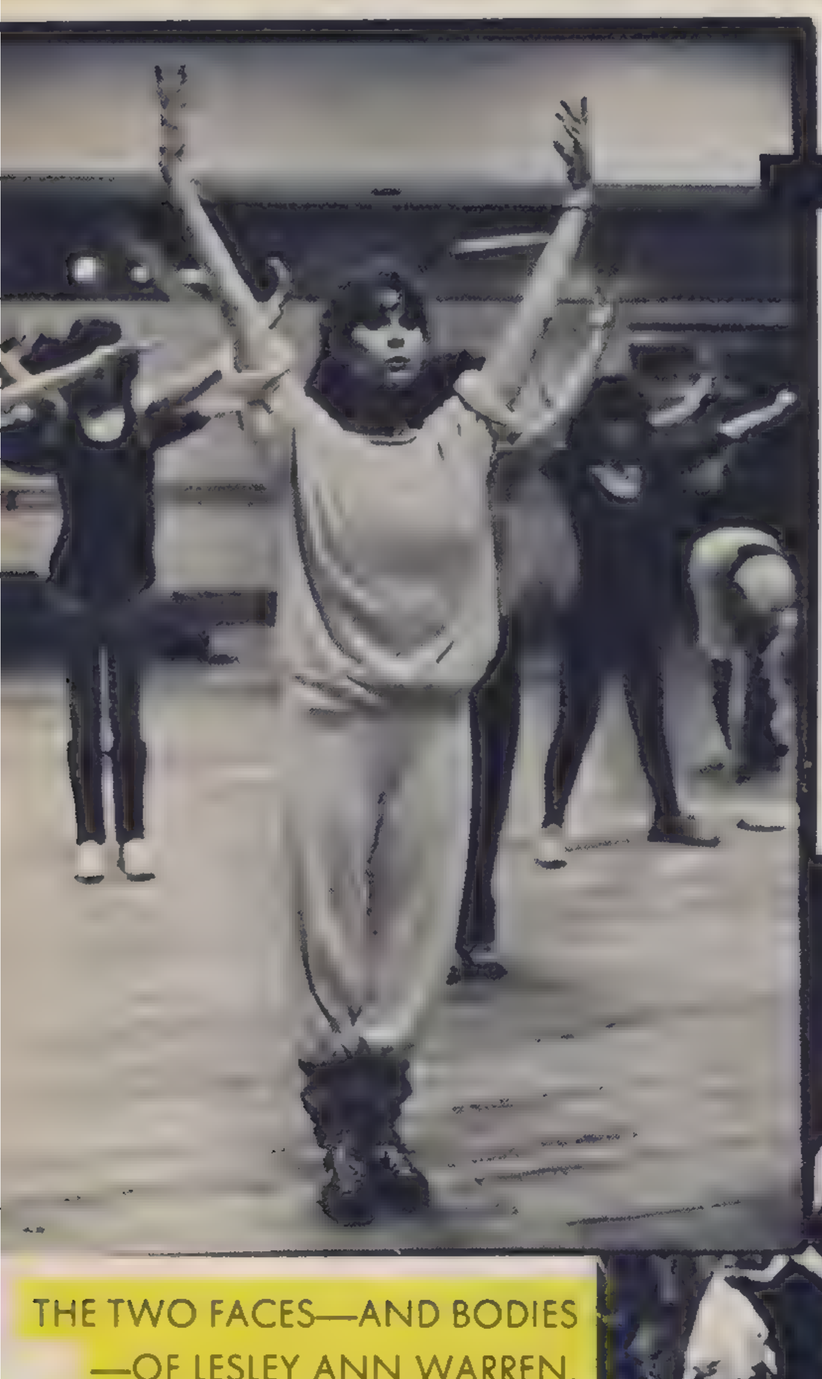
HEALTH

star-quality fitness

style



"HARD WORK KEEPS ME FIT—BUT I REFUSE TO FEEL DEPRIVED. I AIM FOR BALANCE . . ."

THE TWO FACES—AND BODIES—OF LESLEY ANN WARREN. *ABOVE:* UNDER WRAPS AT HER DAILY AEROBICS CLASS; UNWRAPPED, AT *RIGHT*, AS BAWDY NORMA IN *VICTOR/VICTORIA*

"I'm not naturally thin," says actress Lesley Ann Warren, "but for years I tried to make my body Twiggy-skinny. Now, I've learned to accept my curves, my physique." (The one, *left*, that knocked out eyes in *Victor/Victoria*.) What helped: "Lifting weights. I've been a dancer all my life, but found weight work gave me tone, strength, confidence." Warren takes an aerobics class every day, ballet and weight sessions three times a week. Her exercise motivation: "It gives me a sense of accomplishment. When I don't exercise, I feel foggy." As for diet, "I used to be a chocolate addict, a caffeine fiend, and switched from one diet to another. I don't 'diet' anymore: I've trained myself to prefer the taste of healthful foods. I have little tricks to keep me satisfied. I eat tiny bits all day when I feel hungry. I love carob cookies and popcorn with butter. I don't deny myself either. As soon as I feel deprived, I'm bound to rebel. Instead, I'm flexible: On Sunday, I allow myself whatever I want. As a result, I don't eat to excess. What's best: my weight doesn't fluctuate anymore. Eating this way gives me energy."

Bicoastal workout: one of New York's favorites for "problem spot" exercises, Lydia Bach's The Lotte Berk Method Ltd., now goes west as well—with a new Los Angeles studio. . .

exercise beat

More women are keeping a lasting commitment to fitness. And, when it comes to exercising at home, the newest albums, tapes, videocassettes add pleasure, help a woman stick to her fitness pledge. Jayne Kennedy, on "Love Your Body" (Compleat Records), calls stretches, calisthenics, and aerobic movements to spirit/effort-lifting disco music . . . . "Shape Up With Arnold" Schwarzenegger with Rachel McLish (Video Associates) is a new videocassette. Mr. and Miss Olympia lead strengthening, toning, sets in light and heavy loads, with a swallow of fitness philosophy . . . . A new trend in recording: music without voiced instruction to lift the fitness doldrums. On cassette and record album, an exercise system that teams aerobics with weights. "Heavyhands" (Casablanca) comes with printed instructions, without recorded instruction. Music tempo tells when to speed up/slow down/change exercise movements . . . Judi Sheppard Missett's "Jazzercise" and Jacki Sorensen's "Aerobic Dance" (MCA Videocassette, Inc.) are two favorites with a bonus: instruction can be "turned off"—music intact—once routines are mastered.

CRAVINGS

"Many women get a real urge to snack on sweets, starches—carbohydrates. And most weight-loss diets ignore this craving and create their own defeat," says Judith J. Wurtman, Ph.D., nutritionist at Massachusetts Institute of Technology. Based on research and results of studies with humans and rats, Dr. Wurtman developed a diet that satisfies this hunger, *The Carbohydrate Craver's Diet* (Houghton Mifflin). "Because you are eating carbohydrates at meals, it takes very little carbohydrate to satisfy your craving when you snack on them, for example, one brownie or one bagel."

Her low-calorie diet (1100 a day) adds "taboo" snacks to its nutritionally balanced fare, eliminates carbohydrate binging and, so, guilt. And, as "humans aren't built to resist temptation," Dr. Wurtman offers a seven-day 800-calorie-maximum "Morning-After" diet to follow an overeating slip.

Photos: SHARR/GAMMA-LIAISON; courtesy of MGM

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Haven't you noticed that just a few weeks into cold weather, you begin to look a little winter-weary? Even when you squint and pull your skin gently upward at the temples when you peer into the mirror, you don't look as vibrant and young as you'd like.

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Q&A

Protein... fiber... water: how much is too much?

My favorite foods are meat and cheese. Could I be eating too much protein?

"If you are in good health, there is little harm in eating more protein than your body needs, as the body will merely break the protein down into usable molecules. However, the foods that are highest in protein, those in the meat and dairy groups, are also the highest in saturated fat. A high-fat diet is probably undesirable, as research has suggested it may be a risk factor for both heart disease and cancer," says Elizabeth D. Munves, Ph.D., professor of medicine and director, nutrition division, University of Medicine and Dentistry/New Jersey Medical School.

"If your diet consists primarily of high-protein foods, it may be too low in certain vitamins and minerals that are concentrated in fruits and vegetables, such as vitamin C. A 120-pound woman needs only about 47 grams of protein a day, e.g., five ounces of meat or fish plus two-and-one-half ounces of cheese. To be sure you get all the nutrients you need, eat a variety of foods."

I've heard dietary fiber aids digestion, even prevents disease. Do I need supplements? Is too much fiber a problem?

"Strictly speaking, fiber does not aid digestion—or the conversion of food into chemical substances—but it does speed food's passage through the digestive tract and aid bowel function," says nutritionist Leon Ellenbogen, Ph.D., associate director, professional pharmaceutical services, Lederle Laboratories. "Studies also indicate that fiber in the diet may help to prevent hemorrhoids as well as some digestive diseases. While the exact daily requirement for fiber has not been established, it is clear that anyone eating a well-balanced diet limited in refined foods usually does not need supplements."

Many high-fiber foods are also high in essential nutrients—fruits, vegetables, and peanuts included. Cereals, bran muffins, and whole-wheat bread are good sources, but eating too much fiber can inhibit absorption of iron, calcium, and zinc. If you are overdoing fiber, the most common symptoms are: flatulence, bloating, abdominal pain, and diarrhea.

I have been told that I should drink six to eight glasses of water a day. Can more be harmful?

Six to eight glasses a day is a good general guideline; but, if you're thirsty, drink more. Any "extra" will simply be eliminated, and can even help a dieter "extend" a meal or fill her stomach between meals. Water, of course, is calorie-free, whether from tap or bottle, bubbly or not.

As for the bloated feeling we tend to associate with drinking too much water, Dr. Munves notes that "water alone is not the culprit; it must be combined with sodium to be retained in the body." And some bottled carbonated waters are rather high in salt, so check the label.

If you've increased your daily exercise quotient, you'll probably need more water than usual to replace the fluid lost through perspiration. A glass of wine or other alcohol—or a spicy meal—can also add to water needs that day and the next.

If you are constantly thirsty, it should be brought to your doctor's attention. ▽

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ZEITGEIST

(Continued from page 300)

trations of how art can be literally both "abstract" and "expressionist."

No question that *Zeitgeist* featured *Sturm und Drang.* But was it an ominous forewarning of a coming catastrophe, the way the nervous, haunted images of the earlier Expressionists seemed to predict the calamity of World War II; or was it simply the answer to the market need for salable objects after the product-less years of conceptual and performance art?

Certainly, Berlin was the scene of an astonishing amount of buying and selling—someone counted three dealers to every artist; and there was a general sense of euphoria that the dismal unsalable styles like minimal, body, and ephemeral *arte povera* were over.

In contrast to the angst-ridden imagery of the exhibition, the upbeat fiesta spirit reminded one of the early days when Pop Art displaced Abstract Expressionism, never a popular style despite its appeal to an elite. Like Pop, which was big, bold, brash, and virtually impossible to ignore, much at *Zeitgeist* had immediate, sensationalistic impact.

Because it is figurative not abstract art, neo-Expressionism also puts scholars and critics back in business as iconographers. Indeed, the very word *Zeitgeist* recalls the Expressionist era when the German art historian Max Dvorák decided that *Kunstgeschichte* (art history) could be read as the record of *Geistesgeschichte* (history of ideas).

Many art historians and critics of the formalist persuasion have disagreed with the formulation of such parallels between art and its social context. Abstract artists contend that content is a form of transcendence of the flux of daily life and would dismiss the concept of a *Zeitgeist* as irrelevant to the concerns of the artist, who lives within his ivory tower deliberately disregarding the momentary vicissitudes of the material life. This view held sway between Roger Fry's discovery of the formal qualities of Post-Impressionism and Cubism through Clement Greenberg's formalist defense of the New York School and the color-field abstraction. Today, it is under siege from all quarters, as the "spirit of the times" changes direction. As an exhibition, *Zeitgeist* represented a confluence of many impulses, some of them conflicting with each other. However, it was above all a focused assault on all manifestations of formal art, criticism, and taste. By implication, it was also an attack on Franco-American ideals of stylistic decorum, restraint, structural concerns, and attention to theory.

For most of the artists in *Zeitgeist,* art theory has less meaning than yesterday's newspapers, which do indeed inspire some of the bizarre and confused imagery, such as Rainer Fetting's swastika emblazoned on nuclear reactors in "Two from Harrisburg," or Helmut Middendorf's big bomber over a flaming city, or Bruce McLean's whirling disco dancers. Images of dismemberment, bestiality, primitivism, disorientation, fragmentation, *et al.,* also abounded. These scenes of violence apparently were intended to shock the middle class in the same fashion that "new" art always "shocked" the middle class. However, the middle class, having tried most of the drugs, life styles, and sexual aberrations that once were the exclusive privilege of a freedom-loving experimental Bohemia, now needs wilder music, stronger wine to be aroused from its anesthetized stupor.

For the most part, the inflamed, violent, and brutal imagery of a lot exhibited in Berlin at *Zeitgeist* competes with mass culture for the attention of an audience; it is about as deeply meaningful as the Hollywood- and Madison Avenue-generated kitsch that is its source. For neo-Expressionist artists, particularly of the younger generation, do not oppose the values of the shoddy culture of disco-punk; they ape them and try to compete in the familiar vernacular of kitsch.

Pop Art was not a genuinely popular style. Although its imagery was taken from billboards and comics, its forms were filtered through modernist space and pictorial conventions. This is not true of yards and yards of neo-Expressionist pseudo-painting, in which the individual brushstroke often carries as little conviction as the muddled kitsch imagery, which is not transformed by any connection with an art-historical tradition.

Superficially, neo-Expressionist paintings "look like" Expressionist work. However, there is no comparison more telling than comparing a work by one of the new "wild ones," as the Germans refer to the younger generation, to a painting by Kirchner or Soutine or De Kooning. Today's gross insensitivity may or may not be deliberate, the mechanical filling up of surfaces may or may not be a way of exposing the inability of the audience to tell the difference between the authentic and the ersatz. The intention is no longer to shock the middle class but to fool it—to "hype" the suckers who have lost any ability to distinguish between noise and music, real emotion and false sentiment, art and advertising.

In all this, Andy Warhol has been a pioneer. At *Zeitgeist,* silk screens of fascist architecture looked flat, stale, and dim compared with the work of younger artists who have understood his strategies of sensationalism only too well. In the context of *Zeitgeist,* Warhol looks absolutely sedate, a model of classical painting.

The connection with Warhol's nihilism was unquestionable. The opening of *Zeitgeist* was attended by a leather-clad, shoulder-padded crowd who looked as if they had just come from the set of a Rainer Werner Fassbinder movie. "Spirit of the times," in other words, was the spirit of the late German film director who overdosed on drugs and alcohol, was known for his sexual experimentation and theatrically staged operatic melodramas, which were pointedly inauthentic with regard to any feeling content. Fassbinder, master of the exaggerated response, the inhuman narcissistic projection, the perverse emotion, was Warhol's most influential heir. Master of the false sentiment, he focused on lives lived at a hysterical pitch by people who made Brechtian alienation look like Actor's Studio naturalism.

Not everything at *Zeitgeist,* of course, was dedicated to the trashy and vulgar "bad" taste and "bad" art that now seems *de rigueur* in avant-garde circles. Joseph Beuys's attempting to create a monument he titled "*Hirschendenkmal*"—"Monument to the Stag"—and his inability to do so was illustrated in the reconstructed atelier of unfinished works and a mound of unformed clay from which a "monument" could have been fashioned, if the contemporary artist had the capacity to create monumental forms. Beuys's environment was a poignant statement of the impotence of art in contemporary society. Several of Anselm Kiefer's paintings of architectural subjects, such as the "Monument to the Unknown Artist," also referred to the debilitated role of art in contemporary society. Borofsky's room, which he thought ideal because from its windows one could see the site of the Gestapo headquarters, as well as the Luftwaffe building and the Wall, was modestly decorated. On its wall, he scribbled what was perhaps the best criticism of the *Zeitgeist* one could imagine: "I dreamed I was telling some person off. At first it was a 'Nazi-type' person and then it changed into a Chinese. I was saying 'You don't *feel!* You don't feel!'"

If *Zeitgeist* really does represent the spirit of the times, then these times are about moral confusion, insensitivity, vulgarity, and bad taste, celebrating the triumph of inauthenticity and kitsch. They reflect the fact that Andy Warhol managed to level all distinctions in content and meaning by making Marilyn Monroe and the Mona Lisa equal as "stars," turning death into decoration. What one felt most at *Zeitgeist* was Warhol's capacity to trivialize anything. The intimation was of Holocaust and Apocalypse Now—the Francis Ford Coppola version, not the Book of Revelations' or Dürer's "Four Horsemen". All the swastikas and marching boots, the brutalizing bestiality finally left one with a creepy feeling that nowadays Hitler is just another bad guy in a Hollywood spectacular, just Mick Jagger singing "Sympathy for the Devil." The real message of *Zeitgeist* may be that the Holocaust is now experienced as a soap opera. If so, the media-derived kitsch sensationalism of neo-Expressionism is as scary as the title of the exhibition implies. ▽

JOANNE CUMMINGS

(Continued from page 307)

paintings work well around them. Everything has a certain harmony. I had the niches in the living room built for the sculptures that are on display there, but the hallway already had the two niches that are so perfect for the standing Manzù "Cardinal" and the Marini "Falling Horse and Warrior."

A student of Fernand Léger in Paris, after she was graduated from Connecticut College, Mrs. Cummings found working with this master anything but an inspiring experience. "Léger criticized any of us who didn't paint in the same style that he did. We were surrounded by his work as we painted, so it was hard not to be influenced by it."

Studying for her master's degree in political science at Columbia University's School of International Affairs and, at that time, becoming editor of *The Journal of International Affairs* left little time for her own artwork. Mrs. Cummings gave up painting entirely when she became a serious collector: "I couldn't keep on—I judged my own work too harshly."

Someday, Mrs. Cummings says, she may paint again. For now, she finds plenty of challenge—and satisfaction—in keeping up with the art world, discovering new artists, rediscovering old favorites.

The theater is another passion: Mrs. Cummings is co-producing a musical, *Taking My Turn,* that opens Off-Broadway this month. "It's by the same people who did *The Me Nobody Knows* and should do for the subject of aging what '*Me*' did for childhood." ▽

RICHARD WAGNER

(Continued from page 304)

the most uncritical of worshipers. His occasional love affairs are perhaps of the least moment. We are inclined to forgive an occasional erotic peccadillo if we find people admirable on other grounds. We would hardly know what to do with a world filled with Felix Mendelssohns: sweet tempered, generous, faithful friends, good husbands.

But Wagner was not just an occasional self-indulgent philanderer. He was servile to royalty, condescending to associates, and vicious to adversaries. He never saw others as fully real persons, and could never integrate the good or the bad he professed to see in others. He was not made for friendship but for supremacy, total submission to him being precondition for his love. Wagner borrowed money shamelessly, sometimes converting it to uses not originally intended and with no notion of ever repaying it. With superb and profitable forgetfulness, he would sell his compositions to one publisher after the other over and over again. As soon as he could afford it, and he spent valuable time seeing to it so that he could afford it, he would lounge in luxurious velvet dressing gowns and frilled silken shirts reeking with perfume. These indulgences, he liked to think, were essential to his work. As one apologetic recent biographer, Ronald Taylor, has put it, a little naïvely, "He craved expensive silks, satins, furs, perfumes, as a kind of esthetic insulation against the coarseness of the outside world." Some, including me, might think this explanation a little self-serving.

But most portentous of all, Wagner was a principled, emphatic, obsessive anti-Semite who did not, at the same time, scruple to allow Jews to labor for his greater fame. The list of Jewish musicians who worked for him is long. Many of his victims enjoyed the treatment, only occasionally twitched under the whip, and would come back for more. But this attests to their own desperate uncertainties in German imperial culture and to their painful self-hatred; it does not absolve Wagner.

It is these traits that keep us from experiencing Wagner innocently. They invaded his work. That is why I have chosen to rehearse them here once again. The cult of personality that surrounded Wagner at Bayreuth was in part the work of his entourage: the conductors, the choir masters, singers, visiting celebrities and wide-eyed hangers-on—the "groupies" of Wilhelmine culture. But Wagner took good care to nourish the cult. It lived off the material he supplied and orchestrated. Thus, the formal, almost regal, way of life at Wahnfried: the children instructed to rise and kiss their mother's hand as she entered; the visitors trained to punctuality and avid, silent listening to the master and his wife, schooled, and so willingly schooled, in her role of high priestess, swooning at his music, weeping at his pronouncements, and taking down his every saying and his every dream.

I would suggest that Wagner persisted in elevating his prejudices into a system of salvation. It is precisely that cluster of passions and convictions concentrated in his anti-Semitism that robs listening to Wagner of its innocence. When Renoir came to sketch Wagner not long before Wagner's death, Wagner regaled the visiting painter with unprovoked sallies against the German Jews with which Renoir could do nothing. And again, his shabby treatment of the great conductor of the Munich opera, Hermann Levi, who was a slavish satellite, is too familiar to require yet another detailed rehearsal. Wagner accepted Levi's indispensable services, treated him with intimate and condescending cordiality, but drove him to despair by publicly lamenting his miserable fate of having been born a Jew, taunted him by demanding that Levi be converted before he could conduct the premier of *Parsifal.*

Here, too, Wagner's apologists have been eagerly at work: defending what he calls Wagner's much vilified pamphlet on Jews in music, Ronald Taylor points out that Wagner was really advocating Jewish assimilation to their newly discovered world. His argument, Taylor insists, was that the Jews, having just been freed from the ghetto, had no firm cultural ground to stand on and apparently no dependable past, and therefore Jewish music showed it. Only by total assimilation, as Taylor sums up Wagner's argument, by renunciation and destruction of his Jewishness, can the Jew be saved. Taylor has the grace to call Wagner's tone sneering and gratuitously offensive, but he seems not to have noted that Wagner's argument constitutes a calculated insult to Jewish culture, raises questions whether there is such a thing as, really, Jewish music and, besides, issues a demand that no self-respecting Jew had reason to honor.

But this is still not the worst, for again and again Wagner did not merely want to destroy Jewishness—he also wanted to destroy Jews. In his daily intimate conversation with Cosima, he liked to compare Jews to vermin, using vocabulary that lends at least some plausibility to the charge that he was an authentic ancestor to Nazi ideology. Jews to Wagner were rats and mice, flies. The more one drives them off, the more they come back. Worse, Jews are bacillus-like parasites existing, he said, only to suck within the body of others. And Wagner sternly comments to his wife, in the very years that his Jewish admirers like Hermann Levi slaved for him, that he wants to drop all the Jews, like bedbugs, against whom there is no remedy. The consequences for him at least were plain. Richard, Cosima records, is for complete expulsion. After all, as Richard told King Ludwig II, who was no anti-Semite and found Wagner's obsessive hatred distasteful, "I consider the Jewish race," Wagner said, "the born enemy of pure humanity and of all its nobility." Indeed, he professed to be very pessimistic about the future of Germany precisely because of the Jewish infestation. "We Germans," he said, "will be ruined by them."

Now, what does one do with vermin? One exterminates them, and Wagner did not stop short of suggesting this final solution. His association of ideas, easily traceable in Cosima Wagner's exhaustive diary, demonstrates that his free-floating aggression would sooner or later concentrate on that one favorite target. On December 8, 1881, The Ring Theatre in Vienna burned down, claiming more than six hundred lives. Richard and Cosima discussed the fire several times in the following days with Richard Wagner admitting that the catastrophe scarcely moved him at all. On December 16th, he conceded on the point that he sounded a little inhumane, but then he said, "Look, mankind is so evil, that one can hardly mind hearing the news that masses have perished."

But Wagner did not mean mankind, he really meant Jews, because on the following day, Cosima notes the fact *(Continued on page 346)*

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RICHARD WAGNER

(Continued from page 345)

that 460 Israelites' perishing in that fire did not increase Richard's sympathy. Then on the next day, Wagner indignantly told her of an incident at a performance of *Nathan the Wise,* Lessing's splendid tribute to tolerance and humanity. What seems to have happened was that, at that passage in which Christ is called a Jew, so Wagner reports to his wife, an Israelite sitting in the orchestra had got up and shouted "Bravo." This irritated Wagner, who did not much value Lessing, that professional Philo-Semite, and so he added, as Cosima puts it, in vehement jest, "All Jews should burn to death during a performance of *Nathan.*" And, Cosima, amused, approving, put it all down.

These sentiments were not just private grumbling or private jokes. Wagner denigrated Jews, in what he was pleased to think of as Jewishness, in his operas and late music dramas. Obviously, being a shrewd dramatist and a superb technician, Wagner did not simply, naïvely transfer his idea into his creations. Listeners to the *Meistersinger* may easily overlook his anti-Semitic intentions in his cruel lampoon of that pedantic, officious, and incompetent Beckmesser, an unmistakable caricature, certainly in his day, of the eminent Viennese music critic Eduard Hanslick, a caricature wholly unfair but, apart from that, a caricature of a man who seems to have committed the mortal sin of having had a Jewish mother. By striking at Hanslick viciously, Wagner was satisfying his aggressive impulses against Brahmsian music critics and Jews at the same time. In *The Ring*—and Chéreau has seen to it that his audiences will comprehend Wagner's meaning—Alberich, whose eyes glisten as he glimpses the gold and his brother, the wily, treacherous Mime, are recognizably what Wagner at least thought to be typical Jews.

Hartmut Selinski, Germany's most indefatigable debunker of Wagner, has forcefully argued that in *Parsifal,* long planned and slowly composed, Wagner made propaganda for what Selinski calls a purified German Christendom, that is, a Christendom freed from its Jewish accretions. Selinski's argument has aroused outraged rebuttals in Germany, but it is far from implausible. Wagner and his circle, most notoriously Houston Stewart Chamberlain, were sure that Jesus could not possibly have been a Jew and transmogrified him instead into a Nordic figure, a pure Aryan. The aura of sanctity with which devoted interpreters like Herbert von Karajan liked to surround this ambiguous product of Wagner's late years does little to alleviate our suspicions, certainly *my* suspicion, that there are unpalatable political elements even in *Parsifal.*

Adolf Hitler certainly thought the opera contained a political statement, though not an unpalatable one. He saw *Parsifal* as speaking, as he put it, for pure aristocratic blood; and he defended Wagner against those epigones who were too weak to see Wagner's greatness. Wagner, as Hitler told Rauschning, is not merely musician and poet, he is the greatest prophet the German people have ever had. And while Hitler was neither a dependable intellectual historian nor a sound music critic, he could speak with some authority about the forces that had shaped his own mind.

However we twist and turn, we cannot separate the man from the work. The memories he awakens just will not go away.

The second flight from such memories, no less futile but no less interesting than the first is to segregate Wagner's texts from his music; to discard the first and enjoy the second. We all know that such artificial divorce has been a staple of concert programming for a century and more. In 1898, George Bernard Shaw, seeking to explain *The Ring* to Wagner enthusiasts in England, approved of this practice. In his famous pamphlet, "The Perfect Wagnerite," though designed to argue for socialist interpretation of the cycle, Shaw found space to praise the music for its own unpolitical sake. "Fortunately," he says, for all its interminable length and apparently dull conversations, "*The Ring* is full of extraordinarily attractive episodes, both orchestral and dramatic. The nature music alone, music of river and rainbow, fire and forest, is enough to bribe people with any love of the country in them to endure passages of political philosophy in the sure hope of the prettier page to come. Everybody, too," he adds, "can enjoy the love music, the hammer and anvil music, the clumping of the giants, the tune of a young woodsman's horn, the trilling of a bird, the dragon music, and thunder and lightning music, the profusion of simple melody, the sensuous charm of the orchestration: in short, the vast extent of common ground between *The Ring* and the ordinary music we use for play and pleasure."

It would be ungracious and inaccurate to deny the force of such advocacy or to deny

Wagner lent sexuality voice"

that orchestral excerpts from Wagner's music dramas give many people a great deal of pleasure. But the escape will not drive the Wagner problem away, and there are two reasons for this failure. Wagner himself would have rejected it. He was, after all, working toward a new and also very ancient Greek work of art, the total work of art, the *Gesamtkunstwerk,* in which music, dance, words, staging, and lighting would create an impression or better yet, an experience that would go beyond mere whistleable tunes. Wagner, of course, was enough of a showman not to stint his talent for writing what Shaw called "attractive episodes," or for bringing out the sensuous charm of the orchestration. But he took condescending distance from the opera composers of his time, precisely because that was all apparently they could do. He had something to say and he did not find music alone enough to say it.

Beyond this, we must ask whether Wagner's music may not in itself have qualities that make it problematical. Eduard Hanslick, his most formidable adversary, argued persuasively in his essay on musical beauty that, by itself, music has no intellectual messages to deliver. If it generates ideas in the listener, it does so by producing associations. A theme may remind the lover of a great amorous moment, the patriot of a great military victory. Yet music may also engender states of feeling that will invite not ideas so much as attitudes. Critics of Wagner have long argued that he wrote precisely such music, inviting intoxication and a kind of surrender. "The last thing I am prepared to do is look on innocently while this decadent man ruins our health and music as well," wrote Nietzsche after his friendship with Wagner had soured. "Is Wagner a person at all or a disease? Everything he touches becomes infected and he has made music sick."

Wagner's admirers have, of course, sounded a little different. Recalling his first experience with *Tristan* and coming to it with a musical education that detested Wagner almost professionally, Bruno Walter never forgot, as he put it in his memoirs, how, "Sitting in the topmost gallery of the Berlin Opera House, from the first sound of the cello my heart contracted spasmodically. Never before had my soul been so deluged with floods of sounds and passions, never had my heart been consumed by such yearning and sublime bliss, never had I been transported from reality by such heavenly glory. I was no longer in this world." After the performance, he roamed the streets of Berlin aimlessly. And his ecstasy, as he called it, was nothing less, he knew, than a religious experience. When he woke up the next morning, the music still in his ear, he knew his life was changed forever. "A new epoch," he says, "had begun. Wagner was my god and I wanted to become his prophet." And there is no evidence that Walter ever heard the words of *Tristan* that evening or noticed its action. It was the music that had seduced him.

Those who refused to be seduced held Wagner's music, more than anything else, responsible for what they regarded as the sickly, evil, and menacing aspect of Bayreuth. In the summer of 1889, Elizabet von Herzogenberg, a talented amateur musician and close friend of Brahms, sounding very much like Nietzsche, denounced the festival in those terms. She had just come from the Bayreuth festival and sat down at home to compose a splendid diatribe to friends. She was pleased to have experienced Bayreuth, she said, at long last. "It has strengthened us marvelously." Never, she added, had she and her husband felt more clearly "than we do now why we resist this art. . . . Let those who lie to themselves," and here she lists Hermann Levi and other furious Wagnerites, "let them to whom this indeed has become a sacred thing and who have long since ceased to be able to distinguish gluttony from esthetic enjoyment, let them sit down at the table and carouse. For those devout diners gorging themselves, it was a holy feast.

"Oh, I tell you," she wrote, getting angrier and angrier by the minute, "I tell you the whole business smells really very bad like a church that has never been aired, or a butcher stall in summer. There is a bloodthirstiness and incense snuffing, a sultry sensuality with holy and solemn gestures, a heaviness and bombast unknown to all other art. In conclusion, *Parsifal* is nothing but sensuality, the sloppiest emotional debauchery and unhealthiest stigmata ecstasy. For a stomach accustomed to a diet of Bach, it is almost emetic."

I have drawn on this letter at such length because it demonstrates that the debates we conduct about Wagner today are a century old. But beyond this, I believe, it reveals the twin sources of Wagner's appeal even for those who resist and distrust Wagner the man, the poet, and the composer.

Wagner's music, if I may put it in one colloquial term, is sexy; but it is sexy in a special way. The erotic quality of music is no secret. Its rhythmic qualities, its sensual chords, its provocative dynamics, can mimic and at times enhance the listener's sexual feelings. An opera only emphasizes this quality with its libretti, its tales of love, its passionate duets. Yet Wagner lent sexuality voice with an intensity and candor unmatched in earlier operas. As a

psychologist, he dug deep within himself; as an artist, he dramatized what he found. And the wishes and urges he laid bare matched the wishes and urges of his listeners. Ernest Newman, his distinguished English biographer, was right to explore Wagner's love life in detail. "I have given the erotic history of Wagner such attention," Newman wrote, "not only because of the enormous part the erotic played in his life and in the shaping of his character, but because to know him thoroughly from this side is to have the key to his whole nature."

For a maker of music, Wagner was extraordinarily explicit. I recall Nietzsche's famous outbursts. "After the crime of *Parsifal*, he should have died, not in Venice, but in the penitentiary." And I am tempted to gloss this outburst by wondering whether the crime Nietzsche had in mind was not perhaps a sex crime.

Wagner's *Tristan and Isolde* is, of course, the familiar proof text for this argument and shows his daring forays into the darker worlds of love in detail. This music drama, which made Wagner's patron King Ludwig II of Bavaria literally swoon, may have more recondite meanings than at first appear. As Joseph Kerman has noted in his brilliant book, *Opera and Drama, Tristan* is much more than a love story. But the impression that *Tristan* leaves on most of its audiences is of a prolonged and reiterated representation of sexual congress. Its music, especially in the love scenes with its long, slow-swelling and gradual detumescence, its luxuriant themes rising and rising and those final moments with Tristan breathing his last in Isolde's arms, all evoke the thrilling journey to what the French call "that little death" which marks sexual intercourse happily completed. "I do not think," Bryan Magee says in his *Aspects of Wagner*, "there is a more erotic work in the whole of great art and I must confess that I can propose no rival to put in its place, certainly not in music."

Others of Wagner's music dramas, too, lend themselves to the exploration of erotic themes. Symbolic crippling wounds, symbolic potent spears and swords abound, especially in *The Ring* and *Parsifal*. It is in *The Ring*, of course, that the forbidden emerges into whatever daylight the producer will allow onstage. Most remarkable is the unashamed, in fact triumphantly proclaimed, incestuous love between brother and sister, between Siegmund and Sieglinde, a love consummated at the end of Act I of *Die Walküre*. It is in practically all productions consummated decently just after the curtain falls; Chéreau provocatively drops the curtain perhaps fifteen seconds later. "He clasps her," as Shaw innocently puts it, "as the mate the Spring has brought him."

Wagner, with great deliberation, emphasized that what he was celebrating was a scandal for Fricka, Wotan's wife, the representative of law and order, who bitterly denounces Siegmund and Sieglinde, as Shaw puts it, "that lawless pair, who have heaped incest on adultery." But Wotan seems not to mind, though he is driven to explain, nor do the audiences. Nor have they ever minded. Those audiences, especially at Bayreuth, have thought of themselves as the cream of European society, utterly respectable, very prosperous, often immensely conventional, scarcely calculated to import into their own lives the extraordinary doings of Wagner's mythological but all too lively characters.

It is true that Thomas Mann, in *The Blood of the Walsungs*, invents a pair of rich, young, decadent, spoiled siblings who, after attending a performance of *(Continued on page 348)*

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RICHARD WAGNER

(Continued from page 347)

Wagner's *Walküre*, go home and imitate Siegmund and Sieglinde in a half-admiring, half-skeptical parody of the opera they have just heard. But then, after all, that was fiction. The reality was rather tamer than that. By and large, Wagner's Bayreuth audiences seem to have kept their sensual arousal under control and enjoyed what they interpreted as an intense, spiritual experience to be followed not by incest but by supper.

This tame response points to the second source, I believe, of Wagner's power. I have called him daring and explicit about fundamental human passions, notably sensuality; though aggression, too, finds a place in his work. But Wagner took care to drape his dramas of desire, his tales of primitive attachments and fulfillments into splendid, thoroughly acceptable garments. However obscene we may find his political opinions, he was a dramatist, not a pornographer. He revealed and concealed at the same time, thus making the unacceptable acceptable.

Following this procedure, more intuitive, I think, than deliberate, Wagner was much closer to respectable nineteenth-century artists than he would have liked to think, for the painters and sculptors of the age found themselves very much in Wagner's situation. They could portray nudes, even sensual ones, if they draped them in the guise of religion, history, mythology, or exoticism. They could paint and exhibit naked girls as long as they were an Oriental odalisque, or an Eve, or a symbol of virtue or of electricity. But this doctrine of distance, as I call it, enabled them to display erotic figures in complete safety and without complaint and to mixed publics. Doubtless, Wagner went beyond most of them in his frank evocation of the sexual, but he was at the same time safe enough. Wagner gave his public what it wanted without making it feel too wicked.

This is precisely what Elizabet von Herzogenberg had in mind when she paired what she saw as Wagner's sultry sensuality with the unhealthiest stigmata ecstasy. The vehemence of her rejection, her virtual nausea, suggests that, despite herself, she too had been unconsciously stirred by Wagner, that seductive, sensual magician. And this is what in the 1920s the German left-wing editor and pacifist Karl von Ossietsky had in mind when he discovered in *Parsifal*, as he put it, the atmosphere of the bordello, or even more to the point I wish to make, a heady and curious mixture in Wagner of "incense with eroticism."

With this tentative, and brief diagnosis, I want to leave open our ultimate response to Wagner. My own enjoyment of his work—and I deliberately use that trite word "enjoyment"—extends to the bits and pieces that a true Wagnerite will take as mere hints of larger glories, and I find the Chéreau production also remarkable and stirring in its own way. I am no musicologist and will not pretend to contribute to the technical achievements of Wagner. Trusting my eyes and my ears, I recognize with pleasure that Wagner, as Shaw rightly said, could write wonderful sounds for the orchestra and with the same pleasure that he could dramatize some rather undramatic situation or bring onstage things that had not been there before. They gained immensely, these situations, from the presence of handsome human beings, from attractive and plausible lovers, as they do in Boulez's *Walküre*. Beyond this, I fear, I am not prepared to go. When listening to Wagner, none of us is innocent, least of all this writer. ▽

NOTHING LIKE A DAME

(Continued from page 295)

so honestly that their businesses and home survived from father to son and from mother to daughter. There was no occasion for her to feel proud of any small thing she might have done towards the detection of a Nazi agent, for he, the poor slob, might have been compelled to do what he had done. Whereas she had never been subject to any pressure. A slight raucousness in her voice suggested that if it were necessary to hire an ex-prizefighter to defend morality, she was willing to pay all the expenses. You might have to help turn in a Nazi agent, but do not tamper with the moral accountancy of the situation.

Hence I have to record that the most dogged defence of morality I have ever heard was uttered by Miss Mae West in the Savoy Grill. This may seem bizarre, but then one has to accept by the time one is ninety that life is quite crazy. Who could have foreseen that one of the most tiresome afflictions due to my great age affords me constant amusement? I have defects in the retinas of both eyes which already impairs my vision and may go in seriously for that nasty and quite uncalled-for activity, but I must admit that in the meantime it affords me endless amusement. No person too young to suffer from this affliction knows the scene of rejoicing I see when I go out for a drive through London. The inefficient parts of my ocular outfitting now makes it difficult for vertical lines to conduct themselves as if they were sober, they quite simply go haywire. As I am transported through London or any other centre of humanity, I watch a display of dancing in the most unexpected places. To my aberrant eyes it appears as if all the church steeples in London are abandoning themselves to something like the more elaborate kind of Negro dancing. Whoops they go to the right, whoops they go to the left. Every time I approach a certain street in South London I say to myself, "Will St. Giles be up to his usual form today?" And there his steeple is, in any sort of weather, kicking up ahead and afore, just as out in the country, the towers of the old parish churches rocking in their bases are doing something like the slow shimmy of years ago. Well, I do not know why I am surprised. I should know that these dancing steeples are only carrying out a long tradition. Did I not, long ago, see the choirboys of Seville Cathedral dancing before the altar and singing the hymn, "Oh Brightness of Eternal Light"?

But once I return to my flat I find that the world is still making demands on those who are ninety. A voice says kindly but firmly, "Books." "Well," I say, "what about books?" "What about books, indeed. If half a dozen more books come in at the door we will have to start piling them up in the bathrooms." "Oh, well, telephone to the bookseller." Dear me, I had forgotten other things than upholstery get out of hand. But dealing with books is worse. Like getting rid of lots of cats and lots of dogs. The awful thing about being ninety is that it brings down on one duties that could only be discharged by the young and unexhausted. ▽

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MOVIE WOMEN

(Continued from page 285)

up and joins them. That the entrance of this woman, about whom we have heard so much and are intensely curious, should be "unannounced," i.e., by the traditional cut, has the paradoxical effect of making her more mysterious. Her totality precedes her face, and the close-up, when it finally does come, is overwhelming, as thrilling as Garbo's most rapturously romantic *tête-à-tête* with the camera.

Keaton's frazzled reserve, her agitated insecurity are the latter-day antitheses of Garbo's yielding. If the old stars found a seamless persona and kept it, Keaton is all seams, all contradictions. One minute, she looks seventeen; the next, a tired forty-five. Voluble, hands in her skinny-jeans pocket, she is lithe as a panther, only to become as frumpy as a washerwoman, as defensively unkempt as a schoolgirl studying for exams on a Saturday night.

Along with Keaton, Allen creates in *Manhattan* a gallery of women as engaging and lovingly observed as the remarkable women of Allen's idol, Ingmar Bergman. Most appealing of all is Mariel Hemingway's big, solid, flat-chested teenager, with those dark pools for eyes that Allen compares to the sad accusing expressions in the pictures of starving refugees. There is Meryl Streep's tantalizing lesbian ex-wife; and there are the two "other women"—Murphy's wife and Streep's "wife"—New York-style women who make an indelible impression in small roles.

Unlike Bergman's women, Allen's are no Earth Mothers or sensualists but American to the roots of their anxieties. If Allen intrudes upon his creations, and gives himself all the best lines as the star of the show, he also turns his ridicule upon himself rather than upon the women, thus allowing them to be beautiful. In a roundabout way, his own taste is confirmed, as audiences, admiring these women, think "Oh, what taste Woody Allen has!"

As she evolves under Woody Allen's lustful, and loving, gaze, Keaton's image becomes more complex. She is the *shiksa*, the Midwestern WASP turned urban feminist, seen through the eyes of an overanalyzed Jewish intellectual. In the Alan Parker/Bo Goldman *Shoot the Moon*, she is less anxious, more at peace with herself as homemaker. The Keaton that Warren Beatty takes up with, and stars in *Reds*, is closer to the Keaton of *Manhattan* . . . or even *Interiors*: Louise Bryant less as the great beauty and heartbreaker than as a nervy—and nervous—bluestocking, desperate to break the mold and be taken seriously.

Beatty has the knowing eye of the womanizer, but he is one of those rare narcissists who actually looks at and listens to (or *seems* to) the women he deals with. The actresses he has gotten the most out of—Keaton, Julie Christie, Goldie Hawn—are those he took as he found them, not tampering with their personalities. In *Shampoo*, he captures both Goldie Hawn's daffy yearning for a more magical beauty than she has and Christie's subtle weariness with the burden of her own overwhelming beauty.

Paul Mazursky is another New York director drawn to the *shiksa*, witness Jill Clayburgh's bubbling divorcee in *An Unmarried Woman* and Susan Sarandon's breezy hitchhiker in *The Tempest*. But unlike Woody Allen, Mazursky identifies with his women, sees them more from the inside. As a result, he gets an inward glow from Ellen Burstyn in *Harry and Tonto* and from Clayburgh unlike anything Allen gets from his women.

Having come of age in a permissive era, Clayburgh, Fonda, Burstyn, and Keaton have a sex appeal (if it can be called that) which has less to do with mystery than with challenge. They don't hold back on sex, or use it as an instrument of power as the old stars did. They approach us frontally, post-coitally, but with an underlying uncertainty. They don't know quite where they are. Their image is in flux.

This gives these women another kind of leverage. Their directors can never "own" or possess them, and their carelessness about dress and makeup conveys the idea of women who are too busy trying to "find themselves" to worry about such things. In what is sometimes dishevelment-chic and sometimes true dishevelment, Clayburgh, Keaton, even Hawn often look worn, torn apart, with red eyes or (Clayburgh in *Starting Over*) runny noses, pretending not to be gorgeous but fooling no one. In *Best Friends*, Hawn schleps around in at-home clothes that would have given Edith Head a heart attack. There is something authentic in the mental and sartorial disarray she projects as an emotionally torn screenwriter, though it is never adequately explained. Is it PMS, or the prospect of marrying Burt Reynolds? Director Norman Jewison never tells us, but he will suddenly close in on that exquisitely natural pink skin and unmade-up blue eyes. The effect is dazzling.

Alan Pakula, who directed Liza Minnelli in *The Sterile Cuckoo*, Jane Fonda in *Klute*, and Meryl Streep in *Sophie's Choice*, is one of those directors who will sacrifice design of a film to details of performance. Actors and actresses love such a director, because he gives them plenty of room to breathe, but the rest of the movie can choke from lack of oxygen.

Meryl Streep so fills the air of *Sophie's Choice* that there is no breathing space left for audience or co-stars. It's a claustrophobic performance, but technically mesmerizing. Streep insists on showing us the awkward and comical aspects of Sophie-the-Pidgin-English-speaking Polish refugee, as well as her more seductive qualities. In her anemic period, she really is the "Ting to scarr de birrds" as she says—rotting teeth, thinning hair, and green under the gills.

Of course, actresses always preferred such feats of transformation to looking pretty, but Hollywood generally insisted that heroines not only go gentle into that good night, but go with lustrous hair, rosy cheeks, and makeup intact. Nowadays, however, actresses can rip into meaty parts with a ferocity, a lack of sentimental gloss that would have been unthinkable under the studio system. One can't imagine *Sophie's Choice* being done then at all, and Jessica Lange's portrait of the legendary Frances Farmer in *Frances* has considerably more bite than any of the roles offered to Farmer by the studios.

Robert Altman is another director who pursues the elusive truth of actors and actresses, but his personal vision is stronger and more idiosyncratic than Pakula's. He has the anthropologist's love of backwater eccentrics and weirdos, out of which came those two authentic rare birds Sissy Spacek and Shelley Duvall. In the endless migrations and circlings and mating calls of *Nashville* and *Three Women*, they come to stand for the odd women out, the ones left behind. Their vivid endearing awkwardness is a conscious opposition to the glamour, bland, *(Continued on page 350)*

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MOVIE WOMEN

(Continued from page 349)

all-purpose stars that Hollywood constantly sought and cultivated.

The way directors feel about women, and consequently the way they regard *one* woman, can be said to run the spectrum from misogyny through detached curiosity to passionate love . . . or panting lust, or even some combination of the above. Compare the benign affection with which Altman treats Shelley Duvall with the asexually misanthropic glare of Stanley Kubrick that turns her into a charmless nag in *The Shining*. Brian de Palma is misogynistic in his treatment of older women; but, when he drops down to his own age group, he waxes lyrical in his regard for Nancy Allen, his lively, slightly sluttish, none-too-bright Galatea. Dustin Hoffman, whom we have never thought of as a ladies' man, gets magical performances out of every woman in *Tootsie*, including himself. Perhaps, as in the case of the character he plays, it was necessary to get inside a woman's skin to understand them. His rapport with Jessica Lange, who is as breathtaking as Marilyn Monroe but far more interesting, is one of the richest, most electrifying love pairings in cinema, combining as it does the chemistry of the "man-woman thing" with the closeness and empathy of two women.

Generally speaking, European directors have been more interested in and sensitive to women than Americans, who, in a parody of consumer culture, rarely use the same woman twice. Godard expressed the most intensely ambivalent love for Anna Karina in their films together; and Fassbinder, in movies built around the extraordinary Hanna Schygulla, showed both the strengths and limitations of the male who is interested in women but never for a moment blinded by their charms.

In this country, the closest thing to *l'amour fou* has been seen in the cinematic sonnets Blake Edwards has addressed to his star-wife Julie Andrews. He has staked his whole career on her attractiveness as a vibrant woman and run into resistance from audiences who insist on seeing her as Mary Poppins instead. When he discovered an authentic sex symbol in Bo Derek, he set her up, in *10*, to establish the womanly warmth he preferred in his own wife.

The difference between the European and the American sensibility can be seen in the way Nastassia Kinski is handled, respectively, by Roman Polanski and Paul Schrader. Her appeal is that of a child-woman not quite aware of the power of her charms. There's animal grace and wildness in her movements, child-like innocence in her pout, and, in the eyes, the regard of an all-knowing voluptuary. But while Polanski kept the lid on her sexuality in the classically restrained *Tess*, Schrader let the cat out of the bag in the ghoulish, overexplicit *Cat People*. Kinski was no longer a mysterious woman but an anthropological artifact, a zombie in thrall to some supernatural power.

European women have always filled a need, in our puritanical culture, for a sexual awareness not permitted in America's sweethearts. Polish newcomer Joanna Pacula of *Gorky Park* and some of the new European supermodels who've not yet made it into film have a weird, startling, well-traveled air about them. Pacula looks out at us from deep soulful eyes which are always partially masked in ways that change her mood and her "look" like quicksilver, defying us to get a "take" on her.

The nymphetmania of recent years, focusing on precocious teenagers like Jodie Foster, Tatum O'Neal, Brooke Shields, and Kristy McNichol, was a way of allowing us to eat our cake and have it too. These pubescent mini-goddesses combine the fantasy of experience with the reality of innocence.

The only women who can remain innocent forever are those cast in the Never Land of science-fiction fantasy, where the laws of sexual gravity are suspended. Carrie Fisher's Princess Leia in *Star Wars* and Karen Allen's fun-loving damsel-in-distress in *Raiders of the Lost Ark* are tough-talking, tough-acting playmates, honorary boys, girls on a day pass in the adolescent male worlds of Lucas and Spielberg.

If these two directors remain the premier poets of adolescence, Spielberg has, from that vantage point, captured a new prototype, the space age—and spacy—mom. The mothers in *Poltergeist* and *E.T.* are the antitheses of the grey-haired authoritative parents in, say, the Andy Hardy films, who today look more like grandparents than parents. In Spielberg's two latest films, the mothers seem barely older than the children, fighting a half-hearted and losing battle with a junk culture whose victims they are, no less than their children.

The new mom and her husband, if she has one, are more likely to be best friends than sexual partners; and, in further compliance with the child's wish-fulfilling fantasy, if they stay up late behind closed doors, it is to giggle and smoke grass rather than to make love or babies. Like supermarket tomatoes, only more attractively, they pass from greenness to rottenness without ever becoming ripe. Yet so charming, almost helpless are they that, when the maternal urge does assert itself—as when Jobeth Williams (in *Poltergeist*) reaches for her child through the jaws of death—it is all the more powerful.

Spielberg's child-mother, Altman's eccentric, Allen's *shiksa* tell us a good deal about the directorial sensibility responsible; but they also have a certain social inevitability, as the individual, described in radiant, fresh particularity, reaches out to embrace the universal. Just as the more fluid, improvisational style of filmmaking is better suited to contemporary reality than the hierarchical studio composition, so the unguarded free-agent woman is more recognizably "us."

Time has a way of softening the edges: today's nervy, jagged, unraveled heroine may look as classical and symmetrical as a Doric column in fifteen years. In the meantime, there is tremendous excitement in not knowing where the sexes—and women in particular—are going. ▽

MOVEMENT

(Continued from page 323)

towsky; an entire industry of books on "body language." A man who walks with his hands in his pockets, it's been hypothesized, is "critical and secretive"; "a tentative person walks tentatively." Under this umbrella thinking, a simple walk down the street becomes a psychological exercise. The assumption: read the motion, "psyche" the person.

In truth, social psychologists are only beginning to examine scientifically what messages movements convey. Says Marianne La France, Ph.D., associate professor of psychology at Boston College and co-author (with Clara Mayo) of *Moving Bodies* (Brooks-Cole): "Psychologists say first impressions are tremendously important, and for many people first impressions occur without speech.

"From the 1920s on, there were initial studies having people walk into an office, take off their coat, shuffle cards, make a telephone call—mundane things—and it was found that people have styles of movement. They do a lot of things in the same way, and we form impressions of those general ways of moving. Our impressions frequently aren't accurate, but we still operate on them as though they were."

"We can and we do, just on the basis of physical appearance, jump to all kinds of inferences about a person's personality," says Howard S. Friedman, Ph.D., associate professor of psychology at the University of California, Riverside. "Certainly when someone comes into a room, you get information. First of all, you find out the person's sex, because that's the most important information you want to know about somebody. You also find out about age and physical attractiveness. You get a lot more information by the dynamics, by movement, which includes facial expressions, posture, body movement, gesture, and eye movement."

At one time or another, we read a variety of qualities in the way a person moves; today, our perception of another's age, in fact, may be very much a perception of that person's movements. We make assumptions about energy and health; size up sense of authority and self-confidence, certainly, as much as seductiveness. If attractiveness heads the list of impressions received, it carries with it a wealth of other assumptions. A man or woman who's seen as attractive, psychological studies have shown, is immediately attributed other positive qualities by our society. Among them: greater chances of success, more kindness and intelligence.

That men and women move differently is hardly a startling revelation; but in terms of women's performance in sports, *why* they move differently carries large implications. Does a woman not throw a ball the same way as a man because she's been taught to throw in a "feminine" way—because of societal conditioning or lack of hard physical conditioning, "cream-puff" gym; or because of a real difference in innate strength and flexibility?

To a large extent, these questions haven't yet been answered. "There's certainly a difference between women and men," says New York's Sports Training Institute director Michael O'Shea. "When I test women, I find they've usually had little or no strength training in their lives but they've done a lot of stretching or aerobics classes. Men's muscles often have good tone, but they're very inflexible. When one sex is very limber but has little or no muscular strength and the other is the exact opposite, that would account for some of the difference in the way they carry themselves. Exercise physiology studies show women are inherently a bit more flexible than men. And we all tend to generate exercise in the areas that we do best in."

When John L. Marshall, M.D., one of the real leaders in the field of sports medicine, died in a plane crash en route to the 1980 Lake Placid Olympics, he left an unfinished manuscript that was later completed by co-workers and friends. In that book—*The Sports Doctor's Fitness Book for Women* (Delacorte)—an entire chapter is devoted simply to the physiolog-

ical differences between women and men that could affect movement. And yet, the chapter reads, "We've begun to discover that a great many of what we thought were physical differences are actually based on cultural factors."

Any woman who's run for a bus when she's wearing high heels understands the way culture can influence—and inhibit—physical movement; a woman who's walked taller—more briskly—coming home from exercise class knows some of the changes that training can make. Eileen Ford, head of the Ford Model Agency and a woman whose business relies as much on her models' ability to move well as to pose well, believes attractive movement—or awkwardness—is innate in a woman. "It's born to a model," says Mrs. Ford. "She can acquire a certain expertise on the runway from watching others, but the modeling school that teaches her to move hasn't been invented." To make her models more sinuous, she recommends jazz—never classical—ballet class. "But those whom God has not put together will never get together." Strike three for the natural-born klutz.

"Let's put it this way," explains Mike O'Shea. "Some people are more likely to be successful in business. Everyone gets certain talents, more in one area and less in others; and the less, at a given time, in a given person, may be in hand and eye coordination. You can improve the way you move to a point, a lot can be trained; but there are definite genetic limitations on everybody.

"I've dealt with a lot of different groups—exercising kids from the Lighthouse for the Blind, Special Olympics and diabetic youngsters, businessmen and women, alcoholics, amputees from the Vietnam war—and the one thing that's been universal to all of them is that exercise has definitely been beneficial. And the change is even more a mental than a physical one. Once they start to exercise, their self-image improves in leaps and bounds—quicker than their bodies do. And you see it in the way they carry themselves."

All of which leads to some interesting conjecture: If we display the way we feel in simple moves, can we change the way we feel by changing the movement? A study at Penn State University dealt with students suffering from clinical depression: depressed students who were given a program of regular jogging in addition to counseling improved faster—became mentally healthier—than those who were counseled but did not get regular exercise. Helen A. De Rosis, M.D., associate clinical professor in psychiatry at the New York University Medical Center and author of *Women and Anxiety* (Delacorte), says, "A number of years ago, I recognized that, if I could get my depressed patients moving in some way, I could be more effective than I could with psychotherapy alone"; she calls movement "the natural antidepressant."

Does altering a specific movement have a specific effect? Does a woman's squaring of her shoulders before walking into a meeting lower her anxiety? "Yes, I believe so," Dr. De Rosis says. "If she has been able to decide what it is she wants to change, plan a new course of action, and put it into effect, she has already undergone a change in her outlook about herself and the goal she wants to achieve. It is this change of attitude, however slight, that permits her to make the behavior change that then reinforces her resolve."

"This is the hot question right now in this area," says Dr. La France. "It began with facial expression: Can you reliably tell what someone is feeling by minute changes in the face? Yes, you can. Then the research began looking at the reverse concept. That is, if you change how people use their faces, can you affect what they feel? The research is equivocal at the moment, but the answer appears to be yes, under certain circumstances. You can either enhance or suppress a feeling by enhancing or suppressing the expression on the face. If someone's feeling some pain and she grimaces, she'll probably feel more pain. In research on various body positions, there's been some indication that people sitting in a relatively upright, strait-laced posture may do better at logical thinking. When they become more free-floating in their movement and posture, they become more creative."

The power of movement in our lives? One final clue: Dr. Friedman, at this moment, is investigating the links between body movement—expressive style—and charisma. Final results aren't in, says Friedman, but "people can be trained; and the emerging findings fit into theories of nonverbal communication."

For aging well, looking attractive, landing a better job: the universal message, it seems, is "get moving." Very simple; a very different way to think. ▽

FASHION INFORMATION

Page 78: Scarf and T-shirt, $380. Dianne B., NYC. Earrings, $20. Bloomingdale's. **172:** Earrings, Bergdorf Goodman. **249:** Rayon suit. Bloomingdale's, Dept. 334; John Wanamaker, Dept. 4716; I. Magnin, Dept. 30. Turnout also at D. H. Holmes, New Orleans. Earrings, Stephan Allendorf. Artwear, NYC; California!, San Francisco. Hanes Hosiery. Macy's. **250:** Turnout at Saks Fifth Avenue, Dept. 44; Rich's, Dept. 329; Neiman-Marcus, Dept. 50. Earrings, Stephen Dweck. Henri Bendel. Cuff, Mark & Kitty. Marion Wagner, Los Angeles. Kayser-Roth/Burlington Leg Looks. Shoes, La Marca, NYC. **251:** Turnout at Lord & Taylor, Dept. 52; John Baldwin, Dept. 85; Frost Bros., Dept. 530; I. Magnin, Dept. 30. Watch, Renato Cipullo Design. Stockings, Gerbe. Peress, NYC; Lisa Norman, Santa Monica. Shoes, Bill Blass by Rossetti. **252:** Outfit at Altman's, Dept. 44; Kaufmann's, Dept. 859; Rich's, Dept. 338; Sakowitz, Dept. 71; I. Magnin, Dept. 201. Also at Burdines, Dadeland FL; Famous-Barr, Dept. 169. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Watch, Poiray Jewelers, NYC. Evan-Picone Hosiery. **253:** Outfit at Lord & Taylor, Dept. 211; Kaufmann's, Dept. 819; Rich's, Dept. 338; Jacobson's, Dept. 21; Sakowitz, Dept. 71. Also at Famous-Barr, Dept. 136. Earrings, Stephan Allendorf. **254:** OMO Norma Kamali. Neiman-Marcus, Dept. 429. Bracelet, Patricia von Muslin. Gindi, NYC; Ultimo, Chicago. Stockings, Danskin. Shoes, Manolo Blahnik. **255:** Perry Ellis. Saks Fifth Avenue, Dept 335; Rich's, Dept 338; Sakowitz, Dept. 76. Outfit also at Marshall Field's, Dept 175; Harzfelds, Dept. 711. Dim Hosiery. Shoes, Perry Ellis. **256:** Outfit at Bonwit Teller, Dept. 156; Kaufmann's, Dept. 559. Earrings, Mark Spirito. Bloomingdale's Cul-de-Sac. Ring, Marcia Lorberfeld. To order at Saks Fifth Avenue, NYC. Stockings, Electric Sok! Shoes, Charles Jourdan. Mr. Jay, Millburn NJ; Charles Jourdan, Beverly Hills. **257:** Cotton gabardine by Almar. Sakowitz, Dept. 56; I. Magnin, Dept. 36. Turnout also at Charles Sumner, Boston; Linda Dresner, Troy MI. Sunglasses, Michele Lamy for 10/10 Optics, NYC. **258:** Turnout at Lord & Taylor, Dept. 218; John Baldwin, Dept. 85; Frost Bros., Dept. 520. Kayser-Roth/Burlington Leg Looks. Shoes, Manolo Blahnik. **259:** Silk satin pants. Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50; Sakowitz, Dept. 56; Frost Bros., Dept. 520; I. Magnin, Dept 341. Earrings, Mark Spirito. Kayser-Roth/Burlington Leg Looks. Shoes, Maud Frizon, NYC. **260:** Turnout at Bloomingdale's, Dept. 331; Kaufmann's, Dept. 194; L.S. Ayres, Dept. 350; I. Magnin, Dept. 34. Also at Marshall Field's, Dept. 076. Earrings, Carrie Ferrari. Kruger Gallery, NYC. **261:** Perry Ellis. Henri Bendel, Dept. 43; Hudson's, Dept. 394; Swansons on the Plaza, Dept. 650. I. Magnin, Dept. 55. Hat, Patricia Underwood for Perry Ellis. Saks Fifth Avenue, NYC; I. Magnin. **262-263:** *Large photo:* Turnout at Altman's, Dept. 20; Montaldo's, Dept. 03; Frost Bros., Dept. 500; I. Magnin, Dept. 30. Also to order at Claire Dratch, Bethesda MD; Rich's, Dept. 329; D.H. Holmes, New Orleans LA; Capriccio, Scottsdale AZ. Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac; Melange, Miami; Amen Wardy, Newport Beach CA. . . . *Photo right:* Rayon/nylon dress. Lord & Taylor, Dept. 218; Garfinckel's, Dept. 16; John Baldwin, Dept. 83. Sakowitz, Dept. 48. Also at Grace Jones, Salado TX; Amen Wardy, Newport Beach CA. Earrings, Robert Lee Morris. Artwear, NYC. Blue stockings underneath white stockings, Geoffrey Beene for Bonnie Doon. White stockings, Hot Sox. Saks Fifth Avenue, NYC. Shoes, Stuart Weitzman for Mr. Seymour. Bergdorf Goodman. **264-265:** *Large photo:* Turnout at Saks Fifth Avenue, Dept. 44; John Wanamaker, Dept. 4716; Rich's, Dept. 329; John Baldwin, Dept. 80. Also at The Denver, Denver CO; Capriccio, Scottsdale AZ. Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac; Melange, Miami; Amen Wardy, Newport Beach CA. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Voila Stockings by Crystal Creation Apparel. Shoes, Charles Jourdan, NYC and Coconut Grove FL. . . . *Photo right:* Turnout at Bonwit Teller, Dept. 045; Jacobson's, Dept. 21; Swansons on the Plaza, Dept. 020; Frost Bros., Dept. 500. Also at Rizik Brothers, Washington DC.; Leonard, Houston; Frederick & Nelson. Earrings, Barry Kieselstein-Cord. Henri Bendel. Bracelet, Cara Croninger at Artwear, NYC. **266:** Turnout at Saks Fifth Avenue, Dept. 44; Jacobson's, Dept. 21. Earrings and bracelet, Patricia von Musulin. Bloomingdale's Cul-de-Sac; Lina Lee, Beverly Hills. Ring, Poiray Jewelers, NYC. Shoes, Geoffrey Beene. **267:** Turnout at Montaldo's, Dept. 03; Neiman-Marcus, Dept. 50. Stockings, Hot Sox. Shoes, Walter Steiger Madison Avenue, NYC. **268:** Mary McFadden at Saks Fifth Avenue, Dept. 44; John Wanamaker, Dept. 4716; Neiman-Marcus, Dept. 50; I. Magnin, Dept 30. Earrings, Carol Motty. . . . Model in foreground. Mary McFadden headpiece. Earrings, Tulla Booth. **269:** *Left:* Polyester fabric by Seta Soie. Outfit at Bloomingdale's, Dept. 334; I. Magnin, Dept. 30. Shoes, Maud Frizon. . . . *Right:* Outfit at Saks Fifth Avenue, Dept. 44; John Wanamaker, Dept 4716; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Mary McFadden headpiece. **270:** Outfit at Frost Bros., Dept. 520. Girl in foreground. Mary McFadden headpiece. Earrings, Tulla Booth. **271:** Outfit at John Wanamaker, Dept 4716; Neiman Marcus, Dept. 50; Frost Bros., Dept. 520. Earrings (top part), BRZ Designs, NYC. (bottom part) Stephen

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FASHION INFORMATION

(Continued from page 351)

Dweck. . . . Girl *below.* Mary McFadden headpiece. **272:** Turnout at Saks Fifth Avenue, Dept. 511. Earrings, Cec Le Page. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Stockings. Fogal of Switzerland, NYC. Shoes, Christian Dior. March at Christian Dior Souliers, NYC. Man's tuxedo. DeNoyer, NYC. Shoes, Paul Stuart, NYC. **273:** Turnout at Saks Fifth Avenue, Dept. 511. Earrings. Alex & Lee for Ion. Bloomingdale's Cul-de-Sac; Saint Germain, New Orleans. Bracelet. Patricia von Musulin. Gindi, NYC; Ultimo, Chicago. Man's tuxedo. DeNoyer, NYC. **274:** Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac; Jere Scott at Stanley Korshak, Chicago. Necklace, Alex & Lee one-of-a-kind. Bloomingdale's Cul-de-Sac; Lou Lattimore, Dallas. Bracelet, Wendy Gell. Shoes, LaMarca. Man's tuxedo. Giorgio Armani. **275:** Turnout at Lord & Taylor, Dept. 218; Kaufmann's, Dept. 897; Neiman-Marcus, Dept. 50. Earrings, Carrie Ferrari. Kruger Gallery, NYC. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Stockings, Kayser Roth/Burlington Leg Looks. Shoes, Stuart Weitzman for Mr. Seymour/Martinique. Garfinckel's. Man's tuxedo. Giorgio Armani. **276:** Gold acetate/rayon dress. To order at Halston Boutique, Detroit. Earrings, Cec Le Page Shoes. Xavier Danaud. . . . Purple acetate/rayon dress. Late March at Saks Fifth Avenue, Dept 44; John Wanamaker, Dept. 4716; Sara Fredericks, Palm Beach; Lillie Rubin-South&West; Montaldo's, Dept. 03; Jacobson's, Dept. 21; Balliet's; Sakowitz, Dept. 48; I. Magnin, Dept. 30. . . . Earrings, Isaac Manevitz for Ben-Amun. *Girl sitting:* Hanes Hosiery. Shoes, Halston for Garolini. Saks Fifth Avenue. Photographed at Barry Friedman, N.Y. **277:** Aqua silk/metallic dress. Late March at Bergdorf Goodman; John Wanamaker, Dept. 4716; John Baldwin; Jacobson's, Dept. 21; Gidding-Jenny; Harzfelds, Dept. 712; Balliet's; Loretta Blum, Dallas; Sakowitz, Dept. 48. Earrings, Tess Sholom for Tess Designs. Henri Bendel. Shoes, Walter Steiger Madison Avenue, NYC. . . . Girl sitting *right:* Hanes Hosiery. . . . Girl *center* on couch: Bracelet, Wendy Gell. Victoria Falls, NYC. Photographed at Barry Friedman, N.Y. **280:** Outfit at Frost Bros, Dept. 530; Sakowitz, Dept. 56; I. Magnin, Dept. 56 Outfit also at The Twenty-Four Collection, Miami; Ultimo, Chicago; Hattie. Earrings, Ellen Designs for Robert Originals. Bloomingdale's. Necklace, Ellen Designs for Robert Originals. Bergdorf Goodman. Christian Dior Legwear. Shoes, Christian Dior Souliers. Interior design by John Saladino. **281:** Outfit at Saks Fifth Avenue; Dept. 44; Jacobson's, Dept. 21; Frost Bros. Dept. 520; Sakowitz, Dept. 48; I. Magnin, Dept. 30. Earrings, Stephen Dweck. Henri Bendel; Ultimo, Chicago. Bangle, James I. Murphy. J. Antonio, NYC. Christian Dior Legwear. Shoes, Susan Bennis/Warren Edwards, NYC. Interior design by John Saladino. **282:** *Large inset:* Turnout at Rich's, Dept. 338; Neiman-Marcus, Dept. 36. Also at Polo/Ralph Lauren, Seattle. Earrings, Robert Lee Morris at Artwear, NYC. Calvin Klein belt. Christian Dior Legwear. Shoes, Susan Bennis/Warren Edwards, NYC. . . . *Inset right:* Turnout at Rich's, Dept. 329; Sakowitz, Dept. 48; Frost Bros., Dept. 530; Liberty House of Hawaii, Dept. 354. Also at John Baldwin, Dept. 84; I. Magnin, Dept. 46. Shoes, Anne Klein for Schwartz & Benjamin. Christian Dior Legwear. Interior design by John Saladino. **283:** Turnout at Bloomingdale's, Dept. 310; Kaufmann's, Dept. 815; Rich's, Dept. 338; ZCMI, Dept. 161. Also at D.H. Holmes, New Orleans LA; Marshall Field's, Dept. 175; I. Magnin, Dept. 54. Glasses, Sanford Hutton for Colors in Optics. Pancaldi Shoes. Christian Dior Legwear. Interior design by John Saladino. **284:** Pullover, $440; tank, $180 and pants, $360. Saks Fifth Avenue, Dept. 45; Zoran, Washington DC. **287:** Dress, $1200. Bergdorf Goodman. Earrings, Ellen Designs for Robert Originals. Altman's. **290:** Earrings at Sointu, NYC. **312:** Outfit at Harzfelds, Dept. 325; Sakowitz, Dept. 56; I. Magnin, Dept. 267. Also at Hattie, Birmingham MI; Neiman-Marcus, Dept. 39. Belt, Giorgio Armani. Earrings, Stephen Dweck. **313:** Wool gabardine fabric, Wurmser. Dress at Holt Renfrew, Canada, Dept. 09. Belt, Angelo Tarlazzi. Earrings, Issac Manevitz for Ben-Amun. Bergdorf Goodman. **314:** Ungaro at Saks Fifth Avenue, Dept. 531; Rich's, Dept. 330; Frost Bros. Dept. 690; I. Magnin, Dept. 207. Also at Barton Sligh's, Jacksonville FL; Amen Wardy, Newport Beach, CA. Hat, and shoes, Emanuel Ungaro. **315:** Fendi mid-February at Bergdorf Goodman; Neiman-Marcus, Dept. 73; I Magnin, Dept. 207. Bag and shoes, Fendi. **316:** Wool/silk, Besson. Viscose/linen, Taco. Wool gabardine, Piacenza. Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac; Linda Dresner, Troy MI.; Lou Lattimore, Dallas. Belt, Christian Dior. **317:** Wool blouson. Wool gabardine vest and skirt. Silk crêpe de Chine blouse. Belt, Erreuno. **318:** André Laug wool fabric by Lana Pon. Faconne silk by Gandini. Outfit at Neiman-Marcus, Dept. 50. Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac. Belt, André Laug. Shoes, Walter Steiger Madison Avenue, NYC. **319:** Cotton fabric by Rainbow. Glasses, Krizia. **320:** Outfit at Bloomingdale's, Dept. 372; I. Magnin, Dept. 201. Also at John Wanamaker, Dept. 4350. Cuffs, Cara Croninger, Artwear, NYC; Ultimo, Chicago. Bangle, Bonwillum. Gindi, NYC. Belt, Issey Miyake. **321:** Dress at Macy's, Dept. 676; Rich's Dept. 340; Sakowitz, Dept. 76; I. Magnin, Dept. 274. Also at Marshall Field's, Dept. 814; Hudson's, Dept. 353; Liberty House of Hawaii, Dept. 398. Hat, Maggie Vall. Macy's, Herald Square; The Twenty-Four Collection, Miami. Belt, Cara Croninger at Artwear, NYC. Sandals, Rossetti. **322-323:** Jumpsuit, Saks Fifth Avenue, Dept. 302; Neiman-Marcus, Dept. 35; I. Magnin, Dept. 201. Muffler, Issey Miyake. Bracelet, Cara Croninger at Artwear, NYC. Boots, Arche. Eliot, NYC; Cuoio, Boston; Theodore, Beverly Hills. **325:** Turnout, Lord & Taylor, Dept. 188; Hudson's, Dept. 321; Bullock's, Dept. 401. Bag, Jerry Gretzinger for D & E Accessories. Henri Bendel; The Shoe Store, Elkins Park PA; The Other Woman, Jacksonville FL. Belt, Coach Leatherware. **326:** Turnout, Saks Fifth Avenue, Dept. 361; Sakowitz, Dept. 76; I. Magnin, Dept. 201. Also at Lina Lee, Beverly Hills. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Bracelet, Van Allen. Lord & Taylor. Stockings, Ultra Sense. Books, 999 Bookshop, NYC. **327:** Turnout, Bloomingdale's, Dept. 359. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Bracelet, Isaac Manevitz for Ben-Amun. Shoes, Xavier Danaud. Marlowe Shoes, New Rochelle NY and Fort Lee NJ. Books, 999 Bookshop, NYC. **328:** *Large photo:* Saks Fifth Avenue, Dept. 510; Kaufmann's, Dept. 492; Rich's, Dept. 331; Marshall Field's, Dept. 076; Sakowitz, Dept. 55; I. Magnin, Dept. 342. Also at Jordan Marsh, Boston, Dept. 1321; Burdines, Dadeland FL; Montaldo's, Dept. 22. Earrings, Stephen Dweck. Bergdorf Goodman. Belt, Ruza for Elegant. Henri Bendel. Stockings, Givenchy for Round-the-Clock. Shoes, Yves Saint Laurent. . . . *Inset:* Earrings, Isaac Manevitz for Ben-Amun. Shoes, Xavier Danaud. Books, 999 Bookshop, NYC. **329:** *Inset above:* Earrings, Stephan Allendorf at Artwear, NYC. Belt, Ruza for Elegant. Henri Bendel. Bracelet, Scooter at Bergdorf Goodman. Stockings, Givency for Round-the-Clock. . . . *Large photo:* Earrings, Tulla Booth. Lord & Taylor. Glasses, Tura. Shoes, Xavier Danaud. Books, 999 Bookshop, NYC. **330:** Evan-Picone. Saks Fifth Avenue, Dept. 306; Neiman-Marcus, Dept. 33; I. Magnin, Dept. 26. Earrings, Stephen Allendorf at Artwear, NYC. Bracelet, Marla Buck. Bergdorf Goodman. Socks, Electric Sok! Shoes, La Marca. Lina Lee, NYC and Beverly Hills. **331:** *Inset:* Liz Claiborne. Altman's, Dept. 156; Marshall Field's, Dept. 413; Nordstrom, Dept. 66. Earrings, Mark Spirito. Saks-Jandel. Bracelet, Pam Levine at Artwear, NYC. Socks, Electric Sok! . . . *Large photo:* Harvé Benard. Hudson's, Dept. 360. Earrings, Stephen Dweck. Saks Fifth Avenue, NYC. Bracelet, Pam Levine at Artwear, NYC. Tights, Electric Sok! Shoes, Oscar de la Renta for Mignani International. **332:** *Left:* Turnout at I. Magnin, Dept. 22. Earrings, Isaac Manevitz for Ben-Amun. . . . *Right:* Turnout at Saks Fifth Avenue, Dept. 324; Montaldo's, Dept. 23; Jacobson's, Dept. 41; Marshall Field's, Dept. 091; Frost Bros., Dept. 590; I. Magnin, Dept. 34. Also at Kaufmann's, Dept. 140; Burdines; John Baldwin, Dept. 75; L.S. Ayres, Dept. 300. Earrings, Stephen Dweck. Saks Fifth Avenue, NYC. Belt, Ruza for Elegant. Altman's; Balliet's. **333:** *Left inset:* Turnout at Lord & Taylor, Dept. 130; John Baldwin, Dept. 49; I. Magnin, Dept. 211. Also at Hovland Swanson; Jill Wentworth, Houston; The Gazebo, Dallas. Ruza for Elegant belt. Charivari, NYC. Bracelet, Marla Buck. *Large photo:* Turnout at Rich's Dept. 331; Jacobson's, Dept. 41; Sakowitz, Dept. 51; I. Magnin, Dept. 34. Earrings, M&J Savitt. Saks Fifth Avenue. Belt, Ruza for Elegant. Altman's; Balliet's. **334:** Miss O. Lord & Taylor, Dept 106; Marshall Field's, Dept. 076; Sakowitz, Dept. 53; I. Magnin, Dept. 36. Earrings, Isaac Manevitz for Ben-Amun. . . . St. Gillian at Saks Fifth Avenue, Dept. 55; Kaufmann's, Dept. 195; Rich's, Dept. 340; Jacobson's, Dept. 18; Marshall Field's, Dept. 477; Frost Bros., Dept. 611; I. Magnin, Dept. 25. Earrings, Isaac Manevitz for Ben-Amun. Calvin Klein belt. Tights, Geoffrey Beene for Bonnie Doon. Shoes, Stuart Weitzman for Mr. Seymour/Martinique. . . . Leslie Fay. Lord & Taylor, Dept. 55; Kaufmann's, Dept. 878; Rich's, Dept. 368; Jacobson's, Dept. 19; L.S. Ayres, Dept. 394; Frost Bros., Dept. 240; ZCMI. Stockings, Geoffrey Beene for Bonnie Doon. Bracelet, Fabrice. Bloomingdale's Cul-de-Sac. **335:** The Silk Farm. Altman's, Dept. 141; Sakowitz, Dept. 74; Bullocks Wilshire, Dept. 337. Wool pants, Barry I Bricken. $184. Madrigal, Carmel CA. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Omega belt. . . . Abe Schrader viscose suit and polyester blouse at Bonwit Teller, NYC, Dept. 100; Kaufmann's, Dept. 194; Garfinckel's, Dept. 146; Rich's, Dept. 331; Jacobson's, Dept. 41; Sakowitz, Dept. 51; Frost Bros., Dept. 540; I. Magnin, Dept. 40. Bracelet, Steve Vaubel at Artwear, New York City.
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